

*THE ORCHESTRAL BASSOON: A PEDAGOGICAL WEBSITE FOR BASSOONISTS*

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BY

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for the degree of Doctor of Music.

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In Memory of Arthur Weisberg



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# CHAPTER 1

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## INTRODUCTION

The idea for this project and website came from numerous conversations with my late bassoon professor, Arthur Weisberg, whom I was fortunate to study with during my first year of coursework at Indiana University. One of the aspects of bassoon playing that Mr. Weisberg always seemed very fascinated with was the concept of articulation—its mechanics, its expressive possibilities, and even its use in delineating phrase structure. In his 1975 book *The Art of Wind Playing*,<sup>1</sup> Mr. Weisberg examined the available variety of articulations in great detail, and this book remains one of the best available resources on this subject. These same concepts were brought up in almost every lesson I had with Mr. Weisberg, and were ultimately what led to this project.

Working with Mr. Weisberg on orchestral excerpts was always particularly engaging—a fact that I attribute to his long and illustrious career as both an orchestral bassoonist and conductor. He often had interesting—if sometimes unorthodox—views on each excerpt; for example, he believed that all of the grace notes in *The Rite of Spring* should be tongued to help bring out their ornamental function. One of the most memorable discussions occurred while we were working on the beginning of *Bolero*: he casually remarked that in the original version of the part, the opening B♭s did not all appear under one overarching slur—instead, each B♭ was originally supposed to be articulated. His assertion came as a huge surprise.

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<sup>1</sup> Arthur Weisberg, *The Art of Wind Playing* (New York: Macmillan Publishing, 1975).

Could it really be possible that the standard version of *Bolero*—the only one I had ever come across in all my years of bassoon playing—was incorrect? If so, how could that even happen? Surely, if true, someone would have noticed such a glaring error and taken steps to have it corrected. But what if it really *was* a mistake?

This single, off-hand remark raised a number of questions for me. If a well-known excerpt like *Bolero* could contain such errors, then how many other excerpts could have similar misprints? In the same vein, what about excerpts where the discrepancies are already well-documented, such as Stravinsky's *Firebird* or Strauss's *Till Eulenspiegel*? Could these misunderstandings also be the product of similar printing errors? My curiosity was piqued, and I felt that these questions could potentially form the basis for my dissertation. It was simply a matter of deciding where to go from there.

I had toyed with the idea of incorporating a website into my dissertation for some time, with the hope that other bassoonists would be able to easily access my work if they wanted to. Frankly, I had grown frustrated with the closed ecosystem surrounding many important bassoon resources, and found that—even as a doctoral student—accessing pedagogical materials like dissertations and IDRS articles was far more tedious than it should be. Therefore, I decided to put this project online where it could be accessed easily and openly.

The actual idea for a multimedia website focusing on bassoon excerpts had been with me since my time as a MM student at Florida State. My friend and colleague, Dr. David Wells, had set up a webpage through the school that allowed our studio to access the bassoon excerpts for that week's excerpt class, along with a



few recorded samples of each. It was an incredibly useful tool for that class, and in time I began to imagine the possibilities that a large-scale version could have as a pedagogical tool. Despite hanging on to this idea for a few years afterwards, there was no real impetus to start such a massive undertaking until the *Bolero* conversation with Mr. Weisberg. Though I was still intrigued by the question of part accuracy, the decision to create a website made me realize the *real* focus of the project should be on performing the music, not the technicalities of how it appears in the parts. Mr. Weisberg brought up this articulation discrepancy as a pedagogical tool to demonstrate how different articulations can affect the musical gesture, *not* as a history lesson. With this philosophy in mind, the process of finding accurate parts simply became the starting point for this project, not its main goal.

Instead, the ultimate purpose of this project is to provide student and professional bassoonists with the resources necessary to prepare these excerpts for both audition and orchestral performance. To create such a resource, I focused on providing the following materials for each excerpt on the site:

- Accurate parts so users will be aware of any common or uncommon misprints
- Accurate scores so users can study the context of the excerpt
- A variety of recordings so users can hear the context and various interpretations of each excerpt

Twenty-five excerpts have also been chosen for a more in-depth examination. In addition to the parts, scores, and recordings, each of these main excerpts includes:

- A historical overview to help users better understand the significance of the piece, as well as any role the bassoon plays in terms of the programme of the work
- Pedagogical comments to give users suggestions on interpretive and technical problems

- Fingering charts that can be useful for certain notes or trills in the excerpt
- Harmonic analyses to help users better understand the underlying accompaniment, the bassoon line's function in the harmonies, and how this should affect the player's phrasing and intonation

My hope is that this resource will help players develop their own practice strategies and interpretations for these excerpts, while also educating users on the history and stories of the pieces they are taken from. It is, in essence, everything I wish had been available when I first began studying these excerpts, and I hope others will find this resource to be as useful as I do.

## CHAPTER 2

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### METHODOLOGY

#### Creating the Excerpt List

Determining which excerpts to include in this project—as well as which excerpts to focus on in greater detail—initially seemed like an incredibly daunting task. One approach would have been to gather a large sample of audition lists and then create a comprehensive list from them, but that would have been an unnecessarily lengthy and time-consuming process to undertake on my own. Instead, I chose to search for existing polling data (in print and online) and discovered a number of comprehensive surveys that I could draw from to create a master list.

The first of these polls was taken from *Facing the Maestro: A Musician's Guide to Orchestral Audition Repertoire*. Sanctioned in 1983 by the American Symphony Orchestra League (ASOL), *Facing the Maestro* compiled polling data from thirty-four medium-to-large North American orchestras regarding the most commonly requested excerpts for each orchestral instrument. In total, this book lists the thirty-six most frequently requested bassoon excerpts, as well as the nine most frequently requested contrabassoon excerpts. The inclusion of numerical data that indicates the exact number of orchestras who responded with each excerpt was particularly useful for this project.

A 1984 survey conducted by Arizona State graduate student Richard Ramey (currently Professor of Bassoon at the University of Arkansas) also proved to be

very useful. Dr. Ramey polled twenty-four North American orchestras (which he delineates as “A” status and “B” status orchestras) and organized his results by Principal, Second, Third, and Contrabassoon auditions. Unfortunately, the results are grouped into large units of “most asked, second most asked, and third most asked,” so it is not nearly as specific as the ASOL data. However, the variety of excerpts here is much broader, listing sixty excerpts for principal bassoon alone.

To supplement this pair of published surveys, I also consulted online data gathered by two prominent North American bassoonists: Barrick Stees (Assistant Principal, Cleveland Orchestra) and Jeffrey Lyman (Professor of Bassoon, University of Michigan). This information shows the frequency of excerpts asked in professional auditions, as well as which orchestras have requested each excerpt during the past twenty-five years. These two lists can be seen at the following addresses:

[http://www.steesbassoon.com/students/survey\\_of\\_compositions.htm](http://www.steesbassoon.com/students/survey_of_compositions.htm)

<http://www-personal.umich.edu/~jlym/pages/excerpts.html#anchor321835>

Taking all of this data into consideration, I proceeded to create a master excerpt list that spans sixty-three total pieces. From this master list, twenty-five main excerpts were chosen for further historical, analytical, and pedagogical discussion.

## **Determining the Accuracy of the Printed Editions**

Any musician who owns an excerpt book is well aware of how often errors find their way into our orchestral music. Unfortunately, these misprints are not only confined to excerpt collections—many editions of our printed parts come riddled with mistakes as well. Perhaps unsurprisingly, the majority of these errors seem to appear in music from the first half of the twentieth century, during a period when composers began to include more highly detailed markings in their increasingly complex scores. This has had a huge impact on bassoonists, since many of our most prominent orchestral solos and excerpts come from twentieth century composers like Stravinsky, Ravel, and Strauss. So, as discussed in the “Introduction,” one of my initial goals for this project was to resolve any discrepancies in the bassoon parts, and the first step was to find accurate scores to compare the parts to.

In the case of composers like Mozart and Beethoven, I sought out *Urtext* editions of scores that were created directly from the composers’ original manuscripts. For other composers like Tchaikovsky and Stravinsky, I used critical editions based upon their original manuscripts.<sup>1</sup> Full holograph reproductions of the facsimile scores were also available for a number of pieces, and these helped me to further corroborate the accuracy of the published editions of the score.<sup>2</sup>

I quickly realized that locating accurate parts for every excerpt was going to be a much more labyrinthine process than initially planned, and in many cases my

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<sup>1</sup> Many of these critical editions also include editorial commentary about discrepancies in previous editions of the score, as well as facsimile pages from the composer’s original autograph.

<sup>2</sup> However, there are instances where the facsimile scores conflict with *all* editions of the published score, which is discussed further in the Chapter 25.

search led to a dead end. While my original intent was to match the bassoon parts to the same correct editions of the score, in many cases these parts were simply unavailable due to their inclusion in expensive, rental-only sets. Also, in some instances, the parts actually contained errors that did not appear in the matching edition of the score. Therefore, instead of searching endlessly for correct versions of parts, I used Adobe Photoshop CS5 to correct any misprints. Any corrections that have been made are listed on the website under that specific excerpt or score.

### **Choice and Purpose of Recordings**

My primary goal for including recordings on the website is to expose users to a wide breadth of musical interpretations for each excerpt. This variety is made possible by including:

- Recordings made throughout the twentieth and twenty-first centuries (from as early as 1911 to as recent as 2010)
- Recordings of orchestras from a variety of North American, European, and Asian countries
- Recordings performed on German, French, and early bassoons

French bassoon recordings are included for most of the excerpts originally written for that instrument; likewise, period instrument recordings are included for most of the eighteenth and nineteenth century works originally composed for them. Listening to and observing the differences in these performances can be an eye-opening experience. For example, one is struck by how closely the French bassoon resembles the sound of a saxophone in the first movement of Ravel's G Major Piano Concerto, or how the eighteenth century bassoon adds a distinctive and dark

coloring to the opening of Mozart's *Figaro*.<sup>3</sup> Finally, and perhaps most significantly, a number of the included recordings feature performances conducted by the composers themselves, providing rare insight into these composers' own preferred interpretations of their works.<sup>4</sup>

These recordings also make it possible to chart the evolution of tone and vibrato over the course of the last century. Vibrato alone has changed enormously over the past fifty to sixty years, from a fast and narrow coloring of the sound to a more vivid expressive tool available to the player.<sup>5</sup> This difference can be clearly observed by listening to the following three recordings from Donizetti's "Una furtiva lagrima," which go from using no vibrato at all to using a vibrato that varies in both speed and width:

- Unknown orchestra (1911)
- Hollywood Bowl Orchestra (1947)
- Metropolitan Opera Orchestra (1989)

Listening to these orchestral performances will also help students better understand the context of each excerpt, which in turn will help them better prepare for auditions and concerts. For example, imagining the E $\flat$  clarinet line before the first excerpt from *Symphonie fantastique*'s "Dream of a Witch's Sabbath" can help prevent a nervous player from starting off at an unsustainable tempo. Likewise, understanding that the strings move from pizzicato notes to sustained notes during

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<sup>3</sup> On the other hand, modern instruments are so easily—and to some extent, purposely—enveloped by the sound of the strings.

<sup>4</sup> However, it is worth noting that some of these composers did not have reputations as particularly effective conductors. Pianist Marguerite Long, for example, partly blamed her lackluster premiere performance on the fact that Ravel's "conducting from a piano score was very uncertain." (Long, *At the Piano With Ravel*, 39)

<sup>5</sup> See "Vibrato" in Chapter 3 for a further discussion.

the famous solo in Tchaikovsky's Fourth Symphony can help inform a player's phrasing decisions.

At least five recordings are included for each of the twenty-five primary excerpts; the number of recordings for the additional excerpts varies, however the majority of these excerpts have at least five recordings as well. The recordings appear in the left sidebar on each page of the corresponding part, score, and autograph facsimile score. The examples on the site come from both CDs and LPs, with the CD recordings appearing inside a dark gray module on the sidebar, and the LP recordings (when included) appearing inside a black module below the CD recordings. The date that each example was recorded is listed in parentheses ( ); some recordings do not list the actual recording date, and for these the date of publication is indicated in brackets [ ].<sup>6</sup> Unfortunately, many vinyl records do not even include a publishing date, so in these cases only the decade of publication is listed.

### **Incorporating History, Pedagogy, and Theory**

Each of the twenty-five main excerpts includes a brief historical overview of the work that it is taken from, along with any relevant information regarding its programmatic aspects. Direct quotes from the composers are included as often as possible in an effort to give the reader a direct window into the composers' thoughts and compositional processes. In regards to the programmatic elements, I primarily

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<sup>6</sup> Although many vinyl records only contain information for the year of publication, in most cases it can be assumed that the recording was made within the previous 1-2 years of the publication date.



focused on the storytelling role of the bassoon excerpt itself. My choices here were very subjective, and for most pieces it was not my intent to try to explain the meaning of the entire work; instead, the discussions are based upon the issues that I feel are most important for players to understand and be aware of.

For example, it seemed unnecessary to rehash the entire synopsis of *The Marriage of Figaro* in order to discuss excerpts from the Overture; after all, the plot can easily be found elsewhere online, and Mozart's overtures had no relationship to the stories of the operas themselves. Therefore, the plot of *Marriage of Figaro* has no real affect on a player's possible interpretations of the excerpts. On the other hand, a work like Ravel's Piano Concerto might have no actual plot or story, but it is important to point out Ravel's jazz influences since that *could* affect a player's interpretation, particularly in the case of the first excerpt.

Along with this historical information, each excerpt includes pedagogical commentary based on my own views as well as those advocated by a number of other bassoonists. For the most part, I limit my discussion of other authors' views and recommendations to the advice I find most useful, but I do bring up points I disagree with when I feel it is appropriate. I would like to take this moment to clarify that I have nothing but the utmost respect for every bassoonist I reference in my writing, even if I may disagree with him about certain issues. I would like to make special mention of David McGill, whom I disagree with on more points than any other author I discuss. It goes without saying that I, like many bassoonists of my generation, think of him as one of the greatest musicians to ever play the instrument, and certainly do not proclaim to "know better" than him in regards to any single

aspect of bassoon playing. In McGill's case, I simply have more opportunities to disagree with him because he has been gracious enough to give us two very important and extensive resources in the form of his orchestral excerpt CD<sup>7</sup> and *Sound in Motion* book.<sup>8</sup> All of my remarks throughout this project are based solely on how I prefer to think of and play these excerpts, and I do not intend for readers to ever take away the impression that I think I am "right" and that someone else is "wrong." Of course, I still have my own strong views and opinions that I express throughout my writing, but in the end they are simply that—my own opinions.

Overall, my philosophy towards bassoon pedagogy is to try and answer the “what, where, when, how, and why” of playing the instrument, and this has been my approach for the pedagogy content here as well. Take, for example, the subject of vibrato—we can ask the following questions for any excerpt with a lyrical component:

- What kind of vibrato should we use (fast/slow and narrow/wide)?
- When and where should we use it?
- How do we produce that kind of vibrato?
- Why should we use *that* specific type of vibrato in *that* specific spot in the music?

The same questions can be asked about articulation, reeds, breath support, embouchure, voicing, etc., but examining every facet of these twenty-five excerpts in that sort of detail would be time prohibitive and outside the scope of this dissertation. Instead, I have focused on some of the most important and least discussed issues for each specific excerpt. Many issues—like fast tonguing and reed

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<sup>7</sup> David McGill, *Orchestral Excerpts for Bassoon*, Summit Records DCD 162 (CD), 1994.

<sup>8</sup> David McGill, *Sound in Motion: A Performer's Guide to Greater Musical Expression* (Bloomington and Indianapolis: Indiana University Press, 2007).

adjustments—apply to a number of excerpts, so to alleviate redundancy there is a separate chapter (Chapter 3) that examines some of these issues in greater detail.

When I do bring up specific issues or practice techniques that apply to more than one excerpt, I focus the discussion on the particular excerpt that will benefit most from it. For example, I discuss the benefits of proper finger placement and relaxation for the third movement of Ravel's Piano Concerto, but those concepts are applicable to every technical excerpt. However, the reason I chose to discuss finger placement for the Ravel excerpt specifically is because the repeated C – D – E $\flat$  – D figure requires moving the first three fingers of the left hand over and over (with an awkward cross-fingering for the E $\flat$ ), so keeping the fingers curved and close to the tone holes can cause a noticeable improvement in fluidity.

I have also included a full harmonic analysis for each of the main excerpts for the primary purpose of helping with intonation considerations.<sup>9</sup> For example, when the bassoon has the third of a major chord, the note should be lowered slightly; when the bassoon has the third of a minor chord, it should be raised. Additionally, the analyses can be used to find the dissonances and tension between the bassoon line and the harmonies, which we can then highlight in our phrasing.<sup>10</sup>

A number of the pedagogy sections examine the melodic skeletons and fundamental lines of those excerpts. These sketches were influenced by my study of Schenkerian analysis, which explains that most tonal melodies can fundamentally be understood as stepwise and/or arpeggiated lines. For example, the fundamental line

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<sup>9</sup> Except for the two excerpts from *The Rite of Spring*, which have no true harmonic underpinnings.

<sup>10</sup> See the phrasing discussion for Shostakovich's Ninth Symphony (Chapter 16).

of the *Bolero* solo descends stepwise from  $\flat \hat{7}$  to  $\hat{1}$ , while the fundamental line of each phrase in the *Firebird* solo can be seen as an expanded cadential movement from  $\hat{5}$  to  $\hat{1}$ . I have kept these sketches and explanations as simple as possible, and hopefully it is apparent to users that an extensive understanding of Schenkerian analysis is not necessary to see how and why the melodies can be reduced to these fundamental lines.

The analytical and pedagogical content here is intended for bassoonists of an undergraduate level and higher, although I believe that younger students will also benefit from the discussions on fundamentals. I hope these discussions will highlight the type of critical thinking that every player should be engaged in. Where is the tension? Where is the relaxation? How can we show this in our playing—through dynamics, vibrato, tempo fluctuations, or some combination of each? What is the fundamental line of the music, and how should that inform both our larger and more nuanced gestures? What note groupings or style of articulation can we use to give technical passages more character, while also making them easier to play? Most important of all, though, is what can you do to make the music sound natural—and why? Remember, if your own musical plan is not clear to you, then it will most certainly not be clear to the audience; the clearer your musical intent, the more engaged the audience will be with your performance.

### **Tools, Software, and Reference Books**

*The Orchestral Bassoon* was designed using Squarespace Version 5. The original “Empire” template has been modified heavily using various HTML and CSS code injections, and this design allows for each individual part and score to be viewed with the associated recorded examples on the left-hand side of the page. The most prominent third-party inclusion is the OrbitZoom JavaScript picture viewer, which allows users to view each page of the facsimile scores in a zoomed-in view.

The size and orientation of all parts, scores, and autograph scores were edited with Adobe Photoshop CS5. Since some of the scores were quite old and repeatedly used by students, it was also necessary in many cases to remove additional markings made in pencil, colored pencil, or pen. Many of the parts were poorly printed, with some brand new parts resembling the clarity of a photocopy of a photocopy. This frequently resulted in a poor black and white image after being scanned into the computer at high resolutions, often featuring a great deal of unreadable blemishes or distracting “background noise.” Due to this, a large number of the images were touched up in Photoshop in order to remove blotches that could be easily be mistaken for staccato markings, or to fill in note heads that were barely visible. And, as already discussed in “Determining the Accuracy of the Printed Editions,” many of these parts were also altered in Photoshop to match the correct scores.

There were a number of steps involved in putting the audio files from the CDs and LPs onto the website. CDs were transferred to the computer as WAV files using iTunes, while LPs were transferred to the computer as WAV files using an Ion

iPTUSB turntable in conjunction with EZ Audio Converter software.<sup>11</sup> The individual excerpts were then extracted to 256 kbps MP3s using Audacity. Before exporting these files, the gain (volume) of each was first increased; this step was especially important for soft passages which are normally very difficult to hear in the actual recordings, such as the contrabassoon solo in Ravel's *Mother Goose*. The MP3s were then given fade-ins and fade-outs using MP3 Trimmer,<sup>12</sup> and these final audio files are presented on the site using a modified version of the WordPress Audio Player.

All musical examples were written in Finale, and then edited and resized in Photoshop. The fingering charts were also created in Photoshop, using photographs of my own bassoon as the original template. Kostka & Payne's *Tonal Harmony*<sup>13</sup> was referred to for any questions that arose during my harmonic analyses (the common-tone diminished seventh chords found in *Till Eulenspiegel* come to mind), and the 7th Edition of Turabian's *A Manual for Writers of Research Papers, Theses, and Dissertations: Chicago Style for Students and Researchers*<sup>14</sup> was consulted for all citations and bibliographic entries.

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<sup>11</sup> Each LP was also first cleaned using the RCA RD-1006 Discwasher Vinyl Record Care System kit.

<sup>12</sup> This step could also be done in Audacity, but I found MP3 Trimmer to be much easier and quicker when dealing with large numbers of files.

<sup>13</sup> Stefan Kostka and Dorothy Payne, *Tonal Harmony: With an Introduction to Twentieth-Century Music*, 5th ed. (New York: McGraw-Hill, 2004).

<sup>14</sup> Kate Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations: Chicago Style for Students and Researchers*, 7th ed. (Chicago: University of Chicago Press, 2007).

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[www.copyright.gov/circs/circ21.pdf](http://www.copyright.gov/circs/circ21.pdf)

## CHAPTER 3

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### VIEWS ON FUNDAMENTALS

#### **Breathing & Embouchure**

Almost every issue that arises in wind playing can be traced back to problems with the air support or embouchure. This actually makes perfect sense when we stop to think about it, since sound cannot be produced without the air from our lungs, and the point where the air from our lungs enters the instrument is at the embouchure.<sup>1</sup> Every note, in every passage, is sound that is created at a particular pitch, length, and dynamic. Each additional feature added to the note, such as articulation or vibrato, is an ornamentation of this sound that is produced with the air. Waterhouse describes the fundamental role the airstream plays in all aspects of wind playing:

This, to the wind player, is what bowing is to the string player. Such basic elements as tone production, control of nuance, phrasing (especially in slow tempi), tone quality, intonation, projection all depend on the quality of our breath and how we use it.<sup>2</sup>

Likewise, McGill adds that “all musical inflections are controlled by the abdominal muscles, which manipulate that crucial supporting air in the bottom of the lungs.”<sup>3</sup>

For wind playing, both inhalation and exhalation should originate from the lower abdomen, as Waterhouse explains:

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<sup>1</sup> This philosophy extends to all aspects of bassoon playing; for example, an excellent reed cannot make up for a poor air stream, but proper breath support can minimize the affects of a mediocre reed.

<sup>2</sup> William Waterhouse, *The Bassoon* (London: Kahn & Averill, 2003), 69.

<sup>3</sup> McGill, 165.



During this process of controlled exhalation we should commence by activating the muscles at the very base of the abdomen just above the groin; these we normally involve in such actions as carefully coughing up a bone lodged in the throat, or when we attempt to excrete. As exhalation proceeds, the point of control will appear to rise up towards the base of the ribs. We may compare with to *[sic]* the squeezing of toothpaste out of a tube by starting from the very bottom.<sup>4</sup>

To develop a breath this type of deep breath, Waterhouse recommends lying on the floor with a small stack of books on your stomach and trying to lift them by only inhaling from the abdomen. McGill suggests another useful exercise:

[...] speak beyond the capacity of your lungs, continuing until you feel you absolutely must take a breath. As you reach your limit it becomes ever more obvious by their intense tightening that the abdominal muscles are responsible for pushing air out of the lungs. But they go into action without conscious effort.<sup>5</sup>

My own spin on this exercise involves repeatedly whispering the words “Ho, Ho, Ho” slowly over the course of one breath, while *also* trying to lower the pitch of these words as far as you possibly can. Really push deep to find the absolute lowest pitch you can say these words. In addition to engaging the abdominal muscles, this exercise naturally lowers the jaw and opens the throat—two things we should also strive to incorporate into our bassoon playing.

In order to fully inhale from the abdomen, there should also be a lateral expansion of the lower back and sides. To develop an awareness of this expansion, try breathing deeply while standing with your back against a wall. You should feel your body being pushed slightly away from the wall as you inhale; concentrate on inhaling from deep within the abdomen until you can feel this expansion.

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<sup>4</sup> Waterhouse, 74.

<sup>5</sup> McGill, 163-64.

Before breathing in, first exhale the air already in the lungs with a “cleansing breath.” This breath should also originate from the abdomen and is intended to help begin the process of a relaxed, tension-free inhalation. Opinions differ on whether the act of inhalation should create a sound. Weait says that we should “inhale quietly. Noisy inhalation is slow and indicates obstruction of the gateway.”<sup>6</sup> Weisberg, on the other hand, believes that the intake of air should be audible:

A great deal of energy is used when breathing through the mouth and the breath enters so rapidly that we can actually hear the rush of air. Too many players avoid making this kind of noise. Perhaps they feel that it is impolite, but if politeness is our main goal, then music is the wrong choice of profession.<sup>7</sup>

I think the undesirable “noise” that Weait is concerned about is caused by the closing of the throat during inhalation, not by the sound of the air itself. He is correct—the throat and oral cavity should not be allowed to close or tighten during the breathing process. It is also important to note that the intake of air should end with a natural taper of sound, not with an abrupt cutoff caused by closing the glottis. I recommend forming a “Ho” syllable when both inhaling and exhaling, which acts to keep the passageway open and to prepare the player to start the first note with an open voicing and sufficiently low pitch.<sup>8</sup> A great way to find this open feeling comes from my teacher, William Ludwig, who recommends doing your best Johnny Cash impersonation: “Hello, I’m Johnny Cash.”

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<sup>6</sup> Christopher Weait, *Bassoon Strategies for the Next Level* (Worthington, Ohio: Christopher Weait, 2003), 75.

<sup>7</sup> Weisberg, 89.

<sup>8</sup> This is the same “Ho” syllable that I advocate using in the abdominal exercises above.

In almost all cases, the top lip should remain in contact with the reed when taking in a breath. Instead of moving the upper lip away from the reed, the lower jaw should be opened to draw in the air. Jooste writes:

By keeping the upper lip on the reed, and by dropping the lower lip, the pressure of the upper lip is not disturbed in any way, it stimulates the relaxation of the lower jaw (which also discourages the bite action on the reed), and no movement of the head occurs.<sup>9</sup>

This is also the technique described by Weisberg, although he does advocate leaving the embouchure in place and inhaling from the corners for quick breaths. The “Ho” syllable technique is also helpful here because it encourages the lowering of the jaw and maintains an open throat and oral cavity.

Many younger players inadvertently raise their shoulders while playing the bassoon, but this should not be allowed at any point, and especially not when taking in a breath. The only movement that should occur on some occasions actually involves moving the shoulders *downward*, which can be incredibly useful when playing softly in the lower register.<sup>10</sup> Raising the shoulders during inhalation not only moves the action away from the lower abdominals, but can also cause the aforementioned tightness and closure in the throat.

Once full and open breathing has been established, the next important step is to develop a proper embouchure. Remember, the need for a quality airstream always comes first—a textbook embouchure is of no use with an improper airstream, but an improper embouchure will inhibit even the best airstream. Our

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<sup>9</sup> S.J. Jooste, *The Technique of Bassoon Playing: An Evaluative and Methodological Study* (Potchefstroom, South Africa: Central Publications Department, Potchefstroom University, 1984), 28.

<sup>10</sup> See Chapter 8.

airstream is entirely dependent on our embouchure to travel into and through the instrument, and a helpful reminder of the embouchure's vital importance is to remember that the French word *emboucher* literally means "to flow into."<sup>11</sup>

To form a correct bassoon embouchure, the lips should be drawn back slightly over the teeth, and the jaw should be pulled back just enough to create a slight overbite. The most important aspect of a good bassoon embouchure, though, is the quality of "roundness." Jooste explains this roundness as the shape the mouth has when blowing through a straw or giving someone a quick kiss.<sup>12</sup> Waterhouse adds:

We should have the image of our embouchure functioning like the drawstring of a purse, with equalized 360° lip support, rather than a jaw-grip clamping from above and below like a carpenter's vice.<sup>13</sup>

This drawstring shape is created by the *orbicularis oris* muscle, or, as it is more commonly referred to, the "corners." Engaging the corners keeps the upper and lower lips from clamping off the vibrations of the reed; since this jaw pressure is less tiresome to maintain than pressure from the *orbicularis oris* muscle, players have the tendency to rely too heavily on this top and bottom pressure in their embouchure. This pressure becomes more pronounced after playing for extended periods of time when the corners have become exhausted. Even if the abdomen is actively engaged and proper breath support is being supplied, clamping down with the top and bottom lips will cut off the vibration of the reed, leading to a number of problems in our playing. Waterhouse explains:

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<sup>11</sup> Weait, 79.

<sup>12</sup> Jooste, 30-31.

<sup>13</sup> Waterhouse, 110.

[...] over-dependence on the embouchure may be considered as being symptomatic of insufficient breath-leading skills... A tight embouchure—the almost inevitable consequence of insufficient abdominal support—will tend to keep the jaws comparatively closed and throat tight, resulting in an impoverished tone quality. Building up the abdominal support will enable the embouchure to become more relaxed, allow the jaw to open, maximize the oral cavity and the tonal resonance.<sup>14</sup>

One of the best exercises for relaxing the embouchure and promoting abdominal breath support is to play a single note with a tuner and then loosen the embouchure to see just how flat you can make the pitch go. Then, with this same loosened embouchure, raise the note back up to pitch using only the breath support from the lower abdominals. This is a great way to loosen up at the beginning of practice sessions, and is also an exercise you can come back to whenever you feel yourself constricting your throat or clamping down on the reed.

### **Vibrato**

Perhaps no issue causes more divisiveness amongst bassoonists as the one of “correct” vibrato technique. Players vehemently defend their preferred choice to use what they call “diaphragm vibrato,” “throat vibrato,” “larynx vibrato,” or “jaw vibrato” (along with various possible combinations of each), but many of the disagreements about vibrato are actually due to the inaccuracy of these same terms.

Arthur Weisberg advocates the use of “diaphragm vibrato” in his book *The Art of Wind Playing*, but the term “diaphragm vibrato” is somewhat of a misnomer

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<sup>14</sup> Waterhouse, 86-87, 110.

since the diaphragm itself plays no role.<sup>15</sup> Instead, “abdomen vibrato” would be a more accurate label, because it is the abdomen that actually creates the pulses Mr. Weisberg refers to.<sup>16</sup> David McGill, on the other hand, is a strong proponent of “throat vibrato,” explaining that we should strive to imitate the vocal style and technique of vibrato as much as possible.<sup>17</sup> However, the term “throat vibrato” has historically been used to describe a vibrato created by a series of glottal stops, which creates a series of “Eh-Eh-Eh-Eh-Eh-Eh” sounds. This glottal movement is the “throat vibrato” Weisberg describes, explaining that it is “executed with the very back of the tongue against the throat.”<sup>18</sup> But since McGill’s playing bears no trace of this “Eh-Eh-Eh-Eh” sound, I am led to believe that what he is actually referring to here would be more accurately called “larynx vibrato,” not “throat vibrato.”

McGill’s whole approach is based on the fact that singers produce their vibratos in the throat region. Weisberg dismisses this basis altogether, stating that the movement in the throat—which he calls “throat vibrato”—is actually caused by pulses originating in the abdomen.<sup>19</sup> However, as discussed above, McGill’s definition of “throat vibrato” is not the same as Weisberg’s definition of “throat vibrato.” Once again, in the context of discussing the vibrato technique of vocalists we must assume that Weisberg’s “throat vibrato” here actually means “larynx vibrato.”

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<sup>15</sup> To be fair, Weisberg actually mentions that he is only using the term “diaphragm vibrato” for the sake of simplicity.

<sup>16</sup> To avoid confusion, the term “abdomen vibrato” will be used whenever an author incorrectly refers to it as “diaphragm vibrato.”

<sup>17</sup> McGill, 214.

<sup>18</sup> Weisberg, 58.

<sup>19</sup> Ibid., 58-59.

So, if McGill and Weisberg are talking about the same type of vibrato—as it appears they are—who is correct? Is the singer’s throat creating the vibrato as McGill suggests, or simply reacting to the pulsations from the abdomen as Weisberg suggests? A number of studies using very precise medical instruments have observed clear movement of the larynx during vibrato, but whether the larynx is responsible for vibrato or simply reacting to abdominal pulses has not been proven conclusively.

I believe that *both* the abdomen and larynx should play a role in producing vibrato, but that it is the abdomen that should primarily be responsible for the pulses. I can say with great confidence that the primary source of *my* vibrato is the abdomen, because if I angle my head downward I can actually see small pulsations occurring in my stomach.<sup>20</sup> Even so, there are certainly times where I feel a definite movement in my larynx, such as when I use a narrow vibrato or a vibrato on soft notes. This seems to be a similar feeling to what Michael Burns describes:

[...] I believe that a slow vibrato is often abdominal but that it travels up to the larynx as speed increases. This results in a very ‘vocal’ quality to the vibrato. Some argue that the vocal cords are just vibrating in sympathy with an oscillation generated from lower down (perhaps the abdomen) and this may be correct. Nonetheless there is very definite oscillation of the larynx and vocal cords during my own vibrato at least.<sup>21</sup>

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<sup>20</sup> Over the years I have had a number of colleagues comment on the visible movement of my abdomen during vibrato, seemingly surprised that the physical pulses creating the vibrato were so noticeable. That this was so unusual for other musicians to observe has led me to believe that many bassoonists who think they are using “abdomen vibrato” may in fact be using “larynx vibrato.” Of course, the basis for this theory is entirely anecdotal.

<sup>21</sup> Michael Burns, “Thoughts and Strategies for Bassoon Vibrato.” *Double Reed* 28, no. 2 (2005): 122.

Despite the movement in my larynx during certain situations, I still always feel at least slight pulsations coming from my abdomen.

I have often experimented with exaggerating the movement in my throat region, and found that it is similar to voicing the syllables “EEE-OOO-EEE-OOO” very rapidly. I feel that this movement occurs naturally when producing vibrato on the bassoon due to the interaction of the air pulses from the abdomen with the resistance of the instrument. This simple test allows me to understand where my vibrato is really coming from: when I actively concentrate on lessening this throat movement, I am still able to produce clear pulses in the sound; however, when I attempt to produce a vibrato *while consciously preventing my abdomen from moving*, I find it completely impossible.

Some pedagogues believe that focusing on the larynx might eventually provide a more efficient method for learning vibrato; but I strongly believe that since vibrato is just an ornamentation of the air stream, we should focus on creating it from the same source as our air. The fundamental idea that I firmly believe students should understand is that vibrato should *originate* in the abdomen, and from there will create a natural, complimentary movement in the larynx. If we only focus on producing pulses with the larynx, then the resulting vibrato will be too narrow by the time it travels through the instrument, and the option of producing an operatic vibrato that is both wide *and* fast (such as what we might use on the high A $\flat$  in “Una furtiva lagrima”) is lost. Waterhouse agrees that the focus should be on creating vibrato pulses with the abdomen, not from the larynx itself:



It has been shown recently that the larynx may become involved during vibrato, but we should allow both larynx and throat to respond freely to the pulsations from below rather than deliberately initiate movements from there.<sup>22</sup>

The best exercise to develop vibrato is also one of the simplest: choose a note in any range and practice creating smooth—not sudden—pulses with the airstream. Start at ♩ = 60 in 4/4 time, and play (at least) one bar of quarter note pulses, one bar of eighth note pulses, one bar of triplet-eighth note pulses, and finally one bar of sixteenth note pulses. Make each pulse as wide as possible at every rhythm—much wider than they should tastefully be played in actual music—and work to increase the metronome speed in small increments. You will likely not notice much movement in the throat if the pulses are being kept sufficiently wide during these exercises.

Try to get the tempo as fast as you can. Personally, I am comfortable creating very wide sixteenth note pulses at tempos above ♩ = 80, which I believe is a good goal for students to strive for. Once you have reached the fastest tempo that you can physically create the pulses at, move to another note and begin the same sequence of rhythms on it. For the sake of this exercise, try to avoid narrowing the pulses in order to reach a faster tempo; when playing actual music, the pulses will naturally decrease in amplitude as you consciously think less about producing the vibrato and more about playing the music. As the pulses become narrower and faster, you will become more aware of the pulsations in the larynx. I often find myself coming back to this exercise while working on music that calls for a wide variety of vibrato

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<sup>22</sup> Waterhouse, 165.

speeds and widths (such as Shostakovich's Ninth), and find that using it in my practice warm-ups helps open my throat and deepen my breathing.

Opinions about the expressive uses of vibrato have evolved a great deal over the past century. Fifty years ago, Archie Camden shared a common sentiment about the vibrato of the time:

There are various opinions regarding the use of vibrato. It seems to be generally agreed that a small amount of vibrato can give life, warmth, and vitality to the tone. I suggest that 'small' be the operative word.<sup>23</sup>

Since then, bassoonists have come to realize the expressive possibilities that come from altering the speed and intensity of their vibrato. Waterhouse eloquently explains the prevailing current attitude:

Depending on the music in question, it might be employed only sparingly, or indeed not at all. But when it is to be used, it should be applied audibly and with conviction—almost at times like a deliberate ornament. It should not be a mere blanket wobble over everything—like cream on a cake—but a varying and subtle means of highlighting the points of a phrase in order to heighten the expressiveness and eloquence of what we are playing.<sup>24</sup>

If we accept that our vibrato should have varying width and speed for different situations, then its use becomes another musical decision we must carefully consider. Weisberg explains some of the general guidelines we should follow:

Of the factors determining which speed to use, the most important is the music itself. That is, whether or not it is emotional or placid. Beyond this there is the question of which range of the instrument is being used. The lower range of any given instrument should have a slower vibrato than the upper range, and at the same time this slower rate must have a wider amplitude. One of the main reasons for this is that the notes are farther apart in the lower range than in the upper. We can see this by looking at the frets of

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<sup>23</sup> Archie Camden, *Bassoon Technique* (London: Oxford University Press, 1962), 30.

<sup>24</sup> Waterhouse, 163.

a guitar. The higher we ascend in the upper register, the closer together they become. If a string player were to use as wide a vibrato in the upper register as he does in the lower, he might find himself covering more than the range of a semitone. In general the violin and the flute have a faster, narrower vibrato than do the cello and the bassoon.<sup>25</sup>

We do not need to feel obligated to apply vibrato to each and every note we play.

Unfortunately, though, only using vibrato on some notes can also lead to a number of bad habits, as McGill explains:

Some musicians have acquired the chronic habit of leaving the vibrato off the penultimate note of a phrase or note group. Playing that way can make that note stick out, breaking the natural flow of the line... The extreme example of thoughtless vibrato usage is also often heard—using it on every other note. Avoid this like the plague!<sup>26</sup>

To develop an expressive vibrato that can be tailored to the musical needs of each specific phrase or note, players should work on being able to incorporate the following variables:

- A wider or narrower vibrato
- A faster or slower vibrato
- A vibrato that starts right when the note begins
- A vibrato that starts after the note begins
- A vibrato that stops before the note ends

Each of these variables can be developed through the basic exercise described earlier. Instead of immediately moving between rhythms, however, practice gradually transitioning the speed of the vibrato to reach the next rhythm of pulses. Start from a plain tone and gradually increase the speed of the pulses to the sixteenth notes; and then start a note with sixteenth-note pulses and gradually decrease the speed of the vibrato until you have a flat tone.

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<sup>25</sup> Weisberg, 63-64.

<sup>26</sup> McGill, 216.

I believe that we should be able to discuss the application of vibrato with the same type of concrete terminology we use for dynamic levels or styles of articulation. I prefer to indicate the intensity of the vibrato I use on specific notes with labels like Vib. 1, Vib. 2, Vib. 3, etc., examples of which can be seen in the pedagogical discussions for Donizetti's "Una furtiva lagrima" (Chapter 9) and Shostakovich's Ninth Symphony (Chapter 16). The speed of the vibrato is designated by the number level—the higher the number, the faster the pulses—but the amplitude (width) of the pulses is contextually based on the note's dynamic, and to a certain degree its range. Just as Weisberg explains above, applying a very wide vibrato to upper register notes can distort the actual pitch a great deal, so this should be taken into consideration when interpreting the labels. For example, a Vib. 3 on a *forte* D<sub>4</sub> should be narrower than a Vib. 3 on a *forte* D<sub>3</sub>, even though the actual speed of the pulses should remain identical.

### **Articulation**

There are a wide variety of note attacks and releases available to us as wind players, and we should strive to incorporate as many of them as possible into our playing. In the twenty-five excerpts that are highlighted on the website, there are three specific types that come up repeatedly:

- Staccato
- "Resonant endings"
- Fast single tonguing

Each of these styles of articulation should begin in the same manner: by preparing the air with the abdominals, placing the tongue on the reed, and then

releasing the tongue to allow the air to flow. The air should always be pressurized and ready, and the tongue should act as a valve that opens the flow of the already pressurized air. Weisberg compares the function of the tongue to a water faucet—when the tongue is released from the reed, the air should begin flowing immediately, just like when you open a faucet.<sup>27</sup>

One of the most important concepts in wind articulation is “resonance.” Most instruments—including violins, drums, and even the human voice—have a natural resonance that allows the sound of a note to ring after it is played. Wind instruments, however, have absolutely *zero* natural resonance.<sup>28</sup> This difference can be clearly observed by comparing a staccato note on a wind instrument with a staccato note on a violin. If a violinist bows a short note, the body of the instrument will continue to resonate for a short amount of time; however, if a wind player articulates a similarly short note by ending it with the tongue, the sound of the note will stop abruptly.

The only way for wind players to recreate this natural resonance is to use a combination of the airstream and embouchure to give a slight taper to the ending of the note. Weisberg describes this type of note release as a “resonant ending,” and describes it as “an extension of the technique of making a diminuendo.”<sup>29</sup> To create a resonant ending, the air must quickly taper while the embouchure simultaneously tightens to compensate for the inevitable drop in pitch.

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<sup>27</sup> Weisberg, 21-22.

<sup>28</sup> Ibid., 36.

<sup>29</sup> Ibid., 39.

Another important type of articulation is the staccato, which can be performed in two basic ways:

- Started and stopped with the tongue
- Started with the tongue and stopped with the breath

Waterhouse explains that our choice of staccato should be determined by the effect we wish to produce in the music:

When stopping a note, there are occasions when we wish to terminate it precisely—chopping it off cleanly as if it were a slice of salami. At other times a more artistic effect will be called for—allowing the sound to die away like the tail of a comet. For the former we may use the tongue, for the latter the breath.<sup>30</sup>

First, let's examine the type of staccato that ends by placing the tongue back onto the reed and closing the valve to the airstream. Waterhouse examines this type of staccato in great detail, pointing out that this tongue action should not be excessively forceful:

By placing the tongue lightly back on the reed we stop the vibrating of the blades, controlling in this way the duration and termination of the note. With notes in rapid succession, it makes a short and rapid excursion away from the reed and back again. Care must be exercised taken [*sic*] not to allow the action of the tongue to chop off abruptly the end of a note or phrase. Its impact should not be violent like a cushion hitting a pole.<sup>31</sup>

Ending the note with the tongue is ideal for groups of quick staccato notes, such as the eighth-note passages in *The Sorcerer's Apprentice*. Waterhouse explains that creating the staccato separation with *only* the tongue allows the airstream, jaw, and embouchure to remain unchanged, which means that only a small amount of tongue movement is necessary to articulate faster notes:

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<sup>30</sup> Waterhouse, 112.

<sup>31</sup> Ibid., 114.

The most powerful benefit conferred is that we can maintain support and embouchure undisturbed throughout the entire duration of the breath, which is advantageous in a number of ways. By terminating a note in this manner, we are in position to sound the next pitch with the security of the same well-judged and undisturbed settings of lips, mouth and throat retained in place; the short note is enabled to share all the acoustic qualities of a long note, avoiding the risk of an undue proportion to [*sic*] noise to signal.<sup>32</sup>

Weisberg also reiterates that short notes should retain the same sound quality as longer notes:

It is essential that the student realize from the start that this type of short note is nothing more than a fragment of a long note. It is produced in exactly the same way and must have exactly the same tone quality and intonation. There is nothing different about a short note and no special way of tonguing or using the air other than sustaining it. The tongue must not influence the embouchure in any way in the playing of short notes. It must remain independent.<sup>33</sup>

In his article “Articulation on Bassoon: Should the Jaw Move?” Terry Ewell recommends developing variety in our articulation by practicing what he calls “articulation drives.”<sup>34</sup> An articulation drive involves repeating a quarter note at a static tempo while incrementally transforming the articulation from one end of the spectrum to the other—for example, beginning with the shortest possible articulation and moving to the most legato, and vice-versa. Most importantly, there should be *no* jaw motion during these exercises. This type of practice is very useful for developing different lengths of tongue-stopped staccatos, and we should strive

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<sup>32</sup> Waterhouse, 115.

<sup>33</sup> Weisberg, 19.

<sup>34</sup> Terry Ewell, “Articulation on Bassoon: Should the Jaw Move?” *The Double Reed* 17, no. 3 (1994), 83-85.

to be able to consciously choose which length of staccato we want to apply to any given passage.<sup>35</sup>

The second type of staccato—the type that is started with the tongue and stopped with the breath—is simply a variation of the aforementioned “resonant ending.” However, when resonant endings are used for faster staccato notes like those in the “March to the Scaffold” of *Symphonie fantastique*, the ending should be created more by the motion of the jaw than the decay of breath. The jaw motion that we want to eliminate for quicker staccato notes is actually desirable for staccato notes with resonant endings. The airstream should remain alive for this type of bouncy staccato, and it is the jaw motion that should provide most of the taper at the end of the note. It is important, however, to develop an acute awareness of this jaw movement so that it does not find its way into our tongue-stopped staccato.

A number of the excerpts on the website, such as Mozart’s *Haffner* Symphony and Beethoven’s Fourth Symphony, test the player’s tonguing speed and endurance. While some players swear by double-tonguing, I believe it is possible to develop a single tongue that is fast enough for these excerpts. There is no magic formula, but the two main factors to concentrate on are the quality of the airstream and the movement of the jaw and tongue. David McGill, who also does not double tongue, explains:

In order to increase the speed of one’s tonguing, concentrate on moving the tongue the least amount possible, while coupling it with highly concentrated air pressure. Imagine that you are supporting the tongue on the airstream as a flapping flag is supported by a strong breeze... Also, think of playing *long* notes when tonguing extremely fast passages—even if the notes are marked

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<sup>35</sup> The importance of staccato length is discussed further in Chapter 10.



*staccato*. Begin each note cleanly with the tongue. Do not think of ending the notes at all.<sup>36</sup>

When I am single tonguing fast passages, I concentrate on keeping my head, jaw, and embouchure as immobile as possible, while also keeping my tongue as close to the reed opening as I can. Typically, the point of the tongue hitting the reed is slightly above the tip, but I find that as I tongue faster while keeping my tongue closer to the reed, the point of contact is much closer to the tip itself. Instead of focusing on moving the tongue forward to hit the reed, the tongue should be so close to the tip of the reed that the focus should actually be on keeping the tongue from getting sucked into it by the airstream.

Fast single tonguing is directly linked to the two previous concepts of tongue-stopped staccatos and resonant endings. The movement needed to produce a resonant ending is exactly what we want to *avoid* when tonguing notes rapidly, while the minimal action of the tongue-stopped staccato is what we want to replicate, only at faster speeds. Just as they are with tongue-stopped staccatos, Ewell's articulation drives are important for developing a fast single tongue. Weisberg explains that the limits of the shortness in our staccato reflect the absolute speed that we can tongue any given note:

[...] it is of the utmost importance to develop as short notes as possible, because it is the ultimate shortness of the notes that will determine how rapid a staccato a player is to have. No one can play faster than the shortest note that he can play.<sup>37</sup>

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<sup>36</sup> McGill, 189-90.

<sup>37</sup> Weisberg, 25.

In the case of Beethoven's Fourth, many players have difficulty tonguing fast because of the *piano* dynamic context. But Weisberg believes that the tongue should exhibit the same amount of movement regardless of dynamic or speed:

The pulling back of the tongue requires very little energy and the action should be as relaxed as possible. It should have nothing to do with whether or not the note is played loudly or softly. The tongue must not influence the air or the embouchure.<sup>38</sup>

To develop a fast single tongue, the onus should be on observing yourself with a mirror and working to remove any extraneous motion in the jaw or embouchure. No amount of practicing will bring you to a consistent, rapid single tongue if this motion is not eliminated. Waterhouse reiterates that like all muscles in the body, the tongue is responsive to training, and that consistent tonguing practice over weeks and months will yield positive gains in speed.<sup>39</sup>

I recommend first concentrating on tonguing sixteenth notes for one beat on a single pitch of your choosing (removing the variable of tongue-finger coordination), and from there incrementally increasing the duration of the tonguing from one beat to two beats, two beats to three, and so on. When you are able to tongue one or two bars of sixteenth notes at the current tempo, increase the tempo slightly and start once again with a duration of one beat. Once you are comfortable tonguing on a single pitch, start the same incremental process over with moving notes in the form of simple scales or passages from etudes like the Milde Concert Study No. 4. Coordination issues between the fingers and the tongue are most often caused by problems in the air support, since the varying resistance of different notes

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<sup>38</sup> Weisberg, 22.

<sup>39</sup> Waterhouse, 112.

can make the air stream to stall, which in turn causes the tonguing motion to stop. If you find that tonguing a series of moving notes is much more difficult than tonguing a single pitch at the same speed, concentrate more on keeping the air flowing while articulating with the legato motion that David McGill described.

## **Reeds**

“You must learn to play on a *fair* reed, and if a good one comes along regard it as an Act of God.” – Archie Camden<sup>40</sup>

Instead of trying to explain the exact measurements and methods I use to make my own reeds, I think it would be more useful to discuss the acoustical properties of reeds in order to explain *why* certain measurements and adjustments give the reed the qualities they do. Many students, for example, understand that thinning the rails or clipping the tip will improve the response of the high register, but they do not necessarily understand *why* these adjustments affect the reed in the way they do. The approach to reed making is often, “I need this reed to play better in the high register, so I will thin the rails and cut the tip.” However, a bassoonist with a good understanding of the fundamental properties of reeds will approach the situation in this manner: “I need a more resistant reed to make the high range easier. There are a number of adjustments I can make—such as thinning the rails or clipping the tip—but first let me consider if any of these adjustments might negatively impact the reed qualities I already have.” This second line of thinking

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<sup>40</sup> Camden, 36.

allows for a much more self-sufficient approach to reeds, and gives the student the tools to problem-solve their own reed issues.

Of course, finer adjustments that affect very specific qualities (even down to specific notes) are still necessary, but these adjustments should be focused on *after* the student has formed a solid grasp of the general adjustments that can and should be made. Teaching finer adjustments before a student is ready would be akin to teaching a student how to perform vibrato before proper breath support. Much of my own knowledge of bassoon reeds and their role in sound production comes from two excellent sources: “Physical Forces at Work in Bassoon Reeds” by James Kopp,<sup>41</sup> and *Reed Design for Early Woodwinds*, by David Hogan Smith.<sup>42</sup> Most of my discussion here will focus on simplified versions of the concepts discussed by these two authors, and I highly urge bassoonists to read their original writings for much more comprehensive explanations.

First, we must understand the acoustical function a reed performs in relation to the instrument it is attached to—in this case the bassoon. The bassoon has a conical bore that extends from its widest radius at the bell to its narrowest radius at the tip of the bocal, and if we were to unfold the bore it would look similar to a very long and narrow cheerleader’s megaphone. However, because the bore has been cut off at the tip (the end of the bocal), the cone is missing part of its volume—in essence, the cone is acoustically “incomplete.” It is therefore the reed’s job to fill this

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<sup>41</sup> James Kopp, “Physical Forces at Work in Bassoon Reeds,” <http://koppreeds.com/physicalforces.html> (accessed April 30, 2012).

<sup>42</sup> David Hogan Smith, *Reed Design for Early Woodwinds* (Bloomington: Indiana University Press, 1992).

missing apical portion of the cone, and we measure its effectiveness in terms of what's called *equivalent volume*.

The most important thing to understand about bassoon reeds is that a great reed replaces 100% of this equivalent volume. But how is this even possible? If the conical bore of the bassoon had not been cut off at the end of the bocal, it would extend on for almost another foot; yet a bassoon reed measures less than a quarter of this length! The key is to remember that actual size is not the same as acoustical size, so instead of measuring the equivalent volume of a reed in terms of its actual *static size*, we measure it in terms of a reed's *vibrational size*.

There are a number of properties that directly contribute to a reed's vibrational size—the length of the reed, the thickness of the blades, and the ratio of the tip to the throat, to name a few. A reed's vibrational size is directly related to each property we adjust when we work on our reeds, and in this way we can think of all our measuring and scraping as an attempt to get our reeds closer to replacing 100% of the missing equivalent volume. To help us in our quest, Kopp provides us with a basic yet very useful equation:

$$\text{Vibrational size of a reed} = \text{Static size} + \text{Compliance}$$

This simple equation is perhaps the closest thing we have to a “theory of relativity” for reed making, and through it we can better understand exactly *why* specific adjustments lead to certain results. The term “compliance” refers to the amount of resistance a reed has—a reed with lower compliance has more resistance,

while a reed with higher compliance has less resistance. Reeds with lower compliance produce a darker tone and are much easier to play in the high register, while reeds with higher compliance are freer blowing with a brighter tone and are easier to play in the lower range. We can use the above equation to discover the adjustments necessary to make a reed more or less compliant:

**For Increased Compliance (Lower Frequency)**

- Increase blade length
- Make the ratio of tip width to tube width greater (more flare)
- Make the ratio of tip thickness to back thickness greater
- Make the ratio of rail thickness to heart thickness smaller (thicker rails)
- Flatten the tube

**For Decreased Compliance (Higher Frequency)**

- Shorten blade length
- Make the ratio of tip width to tube width smaller (less flare)
- Make the ratio of tip thickness to back thickness smaller
- Make the ratio of rail thickness to heart thickness greater (thinner rails)
- Round the tube

The frequency of a reed's vibrations can be explained by observing larger, everyday objects with similar properties. We can explain the vibration frequency of a bassoon reed using the *clamped-free bar* model. One common example of a clamped-free bar is a diving board from a swimming pool, so examining the way it vibrates can help us better understand the way a bassoon reed vibrates.

When a diver jumps off of a longer diving board, the frequency of the board's movement will be lower than if the same diver jumps off a shorter diving board. The same is true for the blades of a bassoon reed—the longer the blades are, the lower

their vibrational frequency will be, while the shorter the blades are, the higher their vibrational frequency will be.<sup>43</sup>

The clamped-free bar model also explains the changes that occur in a reed when we alter the thickness or width of its blades. Returning to the diving board, we can see that if a person begins jumping near the end of the board, it will move up and down at a lower frequency than if the same person begins jumping near the point where it is attached to the concrete. In other words, the point where the weight is placed on the diving board directly corresponds to the frequency it will bounce (i.e., vibrate) at. Likewise, if we leave more weight (thickness) at the tip of the blades compared to the back, the reed will vibrate at a lower frequency; if we leave more weight at the back compared to the tip, the reed will vibrate at a higher frequency.

These properties of weight balance also apply to the *width* of the reed tip, since increasing the tip's width compared to the tube is yet another way of adding mass to the end of the blade. Just imagine the side view of a vibrating diving board as the *top-down* view of a bassoon reed—the farther the board bounces up and down (i.e., the lower the frequency), the wider the tip of the reed.

Since the tip aperture is held under tension by the deformation of the cane and wires, we can also see certain properties of *vibrating membranes* in the reed. This primarily concerns us in terms of the roundness or flatness of the tube, which we can alter by adjusting the roundness or flatness of the wires. Flattening the first

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<sup>43</sup> Out of all the properties discussed, it is this property (blade length) that has the greatest influence on vibration frequency.

wire will close the tip aperture, while flattening the second wire will actually *open* the tip aperture; the opposite results are true when rounding each. Because adjusting these two wires has converse actions, flattening each will flatten the entire tube while keeping the tip aperture constant (making the reed more compliant), while rounding both will round the tube while also keeping the tip aperture constant (making the reed less compliant).

### **Voicings**

One very important fundamental technique that is largely overlooked in pedagogical literature is the conscious manipulation of the internal oral cavity. These manipulations are commonly known as “voicings” since they tend to create the same internal shapes that occur when speaking. Voicings have a huge impact on both the pitch and timbre of every note, and whenever you hear a teacher or performer use a phrase like “open up the sound” or “give the note a darker color,” they are referring to the action of somehow altering this internal voicing.

Jooste briefly addresses the topic of voicings, describing it as “an interesting method for developing the tone conception of wind players and for reaching the ideal tone quality.”<sup>44</sup> He speaks of the application of voicings in very basic terms, simply explaining that the mouth cavity should be at its largest for notes in the low register, and become increasingly smaller as notes move higher.<sup>45</sup> In reality, voicings can greatly affect the intonation, timbre, and dynamics of any given note,

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<sup>44</sup> Jooste, 45.

<sup>45</sup> Ibid., 46.



and can be especially useful for executing two or more notes that must change in one of those respects. Wide, slurred leaps like the ones found in Tchaikovsky's Fifth Symphony (Chapter 21) rely a great deal on the manipulation of voicings in order to keep the reed vibrating, and wide shifts in dynamics, such as those in the slow movement of Beethoven's Violin Concerto (Chapter 6) and in the opening solo of Tchaikovsky's Sixth Symphony (Chapter 22), also depend heavily on voicings for pitch stability. I typically rely on four specific voicings:

<b>EEE</b>	—>	<b>EWV</b>	—>	<b>AHH</b>	—>	<b>OOH</b>
<b>Brighter</b>	—————>					<b>Darker</b>
<b>Sharper</b>	—————>					<b>Flatter</b>

The shape of the oral cavity is closely linked to both the embouchure and airstream, and can help or hinder each one in turn. For example, a higher, more closed voicing like "EEE" will make creating a large crescendo much more difficult than a more open voicing like "OOH" since it physically restricts the amount of air that can flow to the reed. Since the embouchure must be held quite tight for some notes in the extreme high register—and the tighter the embouchure is the higher the pitch will be—oftentimes a more open voicing like "OOH" is the key to allowing the note to speak, but keeping the pitch down to a proper level. This, in fact, is the exactly what I recommend for the opening solo in *The Rite of Spring* (Chapter 19).

## CHAPTER 4

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### CONCERTO FOR ORCHESTRA BY BÉLA BARTÓK (1881 – 1945)

**Composed:** August 15, 1943 to October 8, 1943 at a private sanatorium at Saranac Lake (in northern New York state)

**Premiere:** December 1, 1944 by the Boston Symphony, conducted by Serge Koussevitzky

#### Origins

Bartók composed his Concerto for Orchestra during a two-month period in 1943 that most did not expect him to live through. Bartók already had a long history of chronic illness, but in April 1942 he began to suffer from 100-degree temperatures every evening. Despite performing numerous tests and examinations, his doctors were unable to determine a cause for the fevers, and during a series of Harvard lectures in March 1943, Bartók's health took a sudden turn for the worse. He had been invited to present a series of nine lectures there during the spring semester, but a sudden collapse after the third lecture forced him into the hospital. The remainder of the lecture series was canceled.<sup>1</sup> Bartók's weight had dropped to a mere 87 lbs., and he was forced to spend the next seven weeks undergoing a litany of new tests. Doctors finally determined that he was suffering from chronic myeloid leukemia, but chose not to inform him of this terminal

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<sup>1</sup> Benjamin Suchoff, *Bartók: Concerto for Orchestra* (New York: Schirmer, 1995), 114.

prognosis.<sup>2</sup> Instead, they told Bartók that he had the blood disorder polycythemia—a disease that carried a much better outlook.<sup>3</sup>

Bartók and his wife had only been in America for three years, and they were counting on the income from the Harvard lecture series to sustain them all the way through the coming fall. Because of their financial difficulties, it came as a great relief when the American Society of Composers, Authors, and Publishers offered assistance for Bartók's lengthy hospital stay. Also hearing news of Bartók's difficult financial situation was the conductor of the Boston Symphony Orchestra, Serge Koussevitzky. The Koussevitzky Music Foundation—which had been founded by the conductor in honor of his late wife, Natalie—offered Bartók a \$1000 commission for a new orchestral work to be premiered by the BSO. When Koussevitzky visited Bartók in the hospital, the two men discussed features of the proposed piece in great detail. Koussevitzky, however, did not actually expect the commission to be fulfilled; privately, he simply hoped the initial \$500 down payment would ease the financial burden for Bartók's final days.

Bartók, however, seemed reenergized by his visit with Koussevitzky, and began work on the Concerto for Orchestra the following month. Working at a private sanatorium at Saranac Lake in upstate New York, the composer was able to complete the Concerto in only two months. He wrote to his son Peter on September 26:

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<sup>2</sup> David Cooper, *Bartók: Concerto for Orchestra* (Cambridge: University Press, 1996), 18.

<sup>3</sup> Ibid.

I am working on the commissioned piece. I do not know whether there is any connection between this and the improvement in my health, but in any case I am very busy. Practically most of the day is taken up with it. It is a long work: 5 movements. But the first 4 are already finished. Now I am having trouble with the last, which for certain reasons is the most difficult. In a thing like this there is always a lot of petty detail, although far less than writing a scientific work. I would like to be able to finish it here.<sup>4</sup>

Koussevitzky gave the first two performances of the Concerto with the Boston Symphony Orchestra on December 1 and 2 of 1944, garnering a positive response from both audiences and critics. To one of his pupils, Bartók proudly wrote, “Koussevitzky is very enthusiastic about the piece, and says it is ‘the best orchestra piece of the last 25 years’ (including the works of his idol, Shostakovich!).”<sup>5</sup>

### **Programmatic Elements**

The second movement, titled *Giuoco delle coppie* (Game or play of couples),<sup>6</sup> is structured around a series of duets between various pairs of wind instruments.

Bartók wrote the following programme for the Boston premiere:

The title of this symphony-like orchestral work is explained by its tendency to treat the single instruments or instrument groups in a “*concertant*” or soloistic manner. The “virtuoso” treatment appears, for instance, in the *fugato* sections of the development of the first movement (brass instruments) or in the “*perpetuum mobile*”-like passages of the principle theme in the last movement (strings), and, especially, in the second movement, in which pairs of instruments appear consecutively with brilliant passages... The main part of the second movement consists of chains of independent short sections, by wind instruments consecutively introduced in five pairs (bassoons, oboes, clarinets, flutes and muted trumpets).

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<sup>4</sup> Cooper, 22.

<sup>5</sup> Suchoff, *Bartók: Concerto for Orchestra*, 115.

<sup>6</sup> Bartók later changed the title to *Presentando le coppie* (Presentation of the couples) in 1944, and it is this title that appears on Bartók’s piano reduction (included). The reduction was intended to be for a ballet production with the American Ballet Company, but the project was eventually abandoned.

Thematically, the five sections have nothing in common and could be symbolized by the letters *a, b, c, d, e...* The general mood of the work represents—apart from the jesting second movement—a gradual transition from the sternness of the first movement and the lugubrious death-song of the third movement, to the life-assertion of the last one.<sup>7</sup>

Each duet is built around a specific intervallic span, and the bassoon duet that opens the movement features the interval of a major sixth. The passage, imitating a Yugoslav *kolo* (i.e., round dance), is followed by an oboe duet with the interval of a minor third (the inversion of the bassoons' major sixth).<sup>8</sup> Suchoff gives us a detailed explanation of the duet's ethnic characteristics:

Section a is a bassoon duet, a quaternary melody partitioned into four-bar melody sections and based on D as the principal tone of a Phrygian/Lydian twelve-tone polymode, D–E<sup>b</sup>–F–G–A–B<sup>b</sup>–C/D–E–F<sup>#</sup>–G<sup>#</sup>–A–B–C<sup>#</sup>. Certain structural features of the melody are related to Romanian and Serbian instrumental music, such as nonarchitectonic (ABCD) form, heterometric or heterorhythmic melody sections, and Romanian rhythm patterns and shifted rhythm, where the motivic rhythm schema of four eighths (mm. 9, 19, and 17) is shifted from the beginning of the bar to its second half (m. 18).<sup>9</sup>

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## II. GIUOCO DELLE COPPIE – MM. 8 TO 24 & 164 TO 180

The two bassoon duets in the second movement are very similar, with the most substantial difference being the addition of a triplet sixteenth note figure in the second.<sup>10</sup> These two passages often appear together on second bassoon auditions, and are commonly used as a duet to be performed with the principal player in the final round.

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<sup>7</sup> Benjamin Suchoff, ed., *Béla Bartók Essays* (Lincoln: University of Nebraska Press, 1993), 431.

<sup>8</sup> Suchoff, *Bartók: Concerto for Orchestra*, 139.

<sup>9</sup> *Ibid.*, 142.

<sup>10</sup> There is also, of course, the addition of the third bassoon's *continuo* line, but it is not relevant to our discussion here.

Interestingly, although the score includes a tempo marking of ♩ = 74, the marking Bartók gives in his handwritten piano reduction is ♩ = 94. This latter tempo is closer to the range I prefer (about ♩ = 86-94), and is also closer to the tempo of Reiner's recording with the Chicago Symphony Orchestra (approx. ♩ = 90) and Stokowski's recording with the Houston Symphony (approx. ♩ = 92). Meanwhile, Skrowaczewski's recording with the Minnesota Orchestra more closely resembles the indication in the published score, clocking in at around ♩ = 78.

### **Trills**

While at first glance it may appear that the first and second bassoon parts are similarly challenging, it quickly becomes clear that the second player is faced with one of the most devious technical issues in all of our orchestral excerpts. The moment in question appears in m. 15, where the second bassoonist must execute a G♯ – A♯ trill that normally involves moving the thumb, ring finger, and pinky of the right hand. In comparison, the E<sub>2</sub> – F♯<sub>2</sub> and E<sub>3</sub> – F♯<sub>3</sub> trills in the Bassoon I part are fairly straightforward with the fingerings shown in Fingering 4.1 and Fingering 4.2.

Returning to the G♯ – A♯ trill, the best fingering I have found (Fingering 4.3) is comprised of the following two components:

- Finger a G with the thumb B♭ key, and trill the right hand ring finger
- Round the embouchure and create either an “AAH” or “OOH” vowel syllable in order to bring the G♯ down to pitch

Also, I find that using the standard G♯ fingering creates the smoothest transition between the previous F♯ and the trill, though some may prefer to use the above G♯ trill fingering instead (making sure to use the same vocalization to bring

the pitch down). Unfortunately, this fingering combination does nothing to help ease the difficulty of the F# – G# turn at the end of the trill, which requires either excellent pinky strength to reach the front F# key, or a nimble thumb to transition quickly from the B $\flat$  key down to the back F# key.

### **Developing Rhythmic Accuracy**

With the awkwardness of the trills comes the danger that the turns will occur too late. However, this is certainly not the only instance where maintaining a steady tempo can be problematic: notes that come immediately after the quarter and dotted-quarter notes can have a tendency to be late, the sixteenth notes can sometimes rush, and the repeated eighth notes can get bogged down by their staccato markings. The only true solution to these issues comes from practicing with a metronome and mentally subdividing from the start of the excerpt. Using the problematic trills as an example, Example 4.1 demonstrates the type of additive process that can be very useful for developing the rhythmic integrity this excerpt requires.

The key part of this sequence involves ending the trill early (marked “END” in Examples 4.1b and 4.1c) in order to get comfortable with playing the turn on time. As for other sections of the excerpt, one effective practice strategy is to replace all of the longer notes with the equivalent amount of sixteenth notes (similar to Example 4.1b). For the triplets in the second excerpt, thinking of them as broad, “sticky” notes can help alleviate any rushing issues. And remember, each note in the triplet should last for an equal length of time.

**Example 4.1.** Bartók, *Concerto for Orchestra*, Mvt II. – mm. 15 to 16, practice sequence for developing rhythmic stability

a)

b)

c)

d)

### Articulation and Dynamics

I use two different types of staccato articulation in these passages—one for the eighth notes and one for the sixteenth notes. Because they move so quickly, the staccato sixteenth notes should be stopped with the tongue; however, if we were to articulate the eighth notes in this manner, we would end up with an undesirable “pecky” articulation. Instead, we can give the eighth notes a very quick breath release, which will make the notes sound much bouncier and livelier than if we

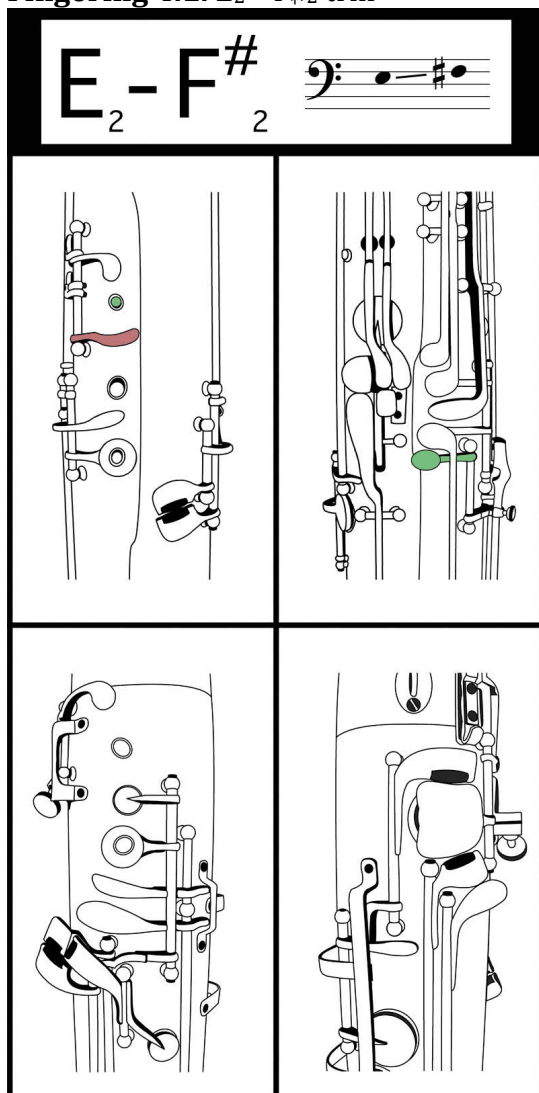
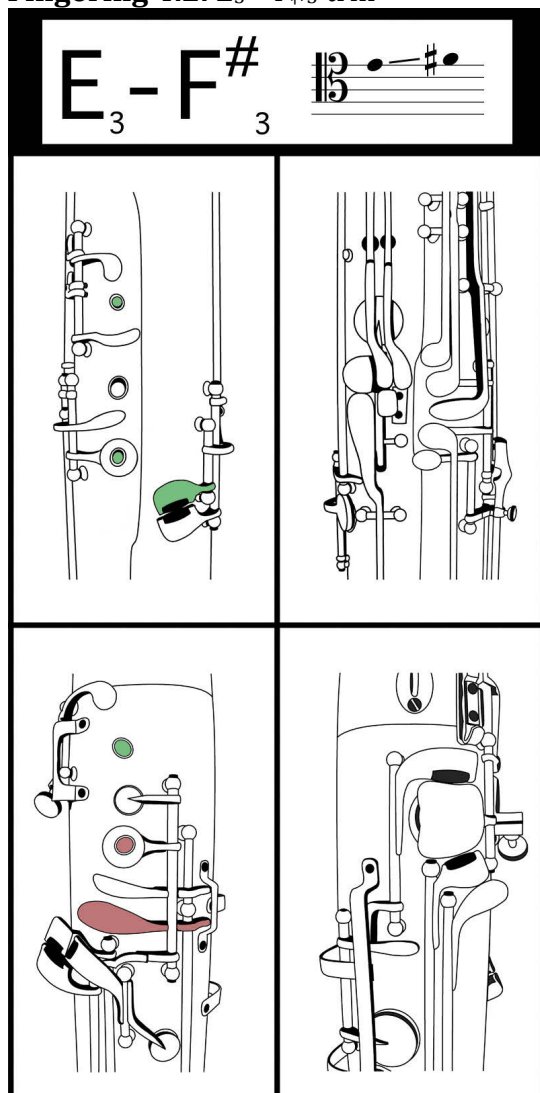


ended them with the tongue.<sup>11</sup> Be careful not to let this type of staccato create extra space between the notes, however, since this will cause these measures to drag. The execution of the crescendo and accent markings should also be approached with great care. Most of the accents appear under slurs, and as such require a push of air from the abdomen to suddenly and sharply increase the volume; however, these accented notes are in a *piano* dynamic context, so they should only reach a dynamic level between *mezzo-piano* and *mezzo-forte*.

Though we should never remove all semblance of musical gesture from our playing, in this particular excerpt we must be very careful not to show any overt crescendos or diminuendos where they are not marked. For example, while the third eighth notes in mm. 9 and 10 are the two goal notes in each of their respective measures, the inflection must be subtle enough that the listener does not perceive any sort of written accent, crescendo, or diminuendo.


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<sup>11</sup> For more information on these types of articulation, see the “Articulation” section of Chapter 3 and David McGill’s comments in the section for “March to the Scaffold” in Chapter 7.

**Fingering 4.1. E<sub>2</sub> – F<sub>2</sub><sup>#</sup> trill****Fingering 4.2. E<sub>3</sub> – F<sub>3</sub><sup>#</sup> trill**

**Fingering 4.3.**  $G\sharp_2 - A\sharp_2$  trill

**$G\sharp_2 - A\sharp_2$**



The diagram illustrates the fingering for a trill between  $G\sharp_2$  and  $A\sharp_2$  on a double bass. It consists of a title bar, a top row of two panels, and a bottom row of two panels.

- Title Bar:** Contains the text  **$G\sharp_2 - A\sharp_2$**  and a musical notation snippet showing a trill between  $G\sharp_2$  and  $A\sharp_2$  in bass clef.
- Top Left Panel:** Shows the left hand in a ready position with the index finger (finger 2) positioned over the  $G\sharp_2$  key.
- Top Right Panel:** Shows the left hand with the index finger (finger 2) moving to the  $A\sharp_2$  key.
- Bottom Left Panel:** Shows the left hand with the index finger (finger 2) on the  $A\sharp_2$  key and the thumb (finger 1) on the  $G\sharp_2$  key, ready for a trill.
- Bottom Right Panel:** Shows the left hand with the index finger (finger 2) on the  $A\sharp_2$  key and the thumb (finger 1) on the  $G\sharp_2$  key, with a green highlight on the index finger.

## PARTS, SCORES, AND RECORDINGS

### **Parts**

Bartók, Béla. *Concerto for Orchestra*. London: Boosey & Hawkes, 1993. Bassoon I part.

\_\_\_\_\_. *Concerto for Orchestra*. London: Boosey & Hawkes, 1993. Bassoon II part.

### **Scores**

Bartók, Béla. *Concerto for Orchestra*. London: Boosey & Hawkes, 1993.

\_\_\_\_\_. *Concerto for Orchestra: Piano score by the composer*. Edited by György Sándor, with facsimile of the manuscript. London: Boosey & Hawkes, 2001.

### **Recordings**

BBC National Orchestra of Wales. Tadaaki Otaka, conductor. *Concertos for Orchestra*, by Béla Bartók and Witold Lutoslawski. Recorded 2005. BBC Music BBC MM288. CD. 2007.

Berlin Philharmonic. Herbert von Karajan, conductor. *Concerto for Orchestra*, by Béla Bartók. Originally published 1966. Deutsche Grammophon 2535 202. LP. 1976.

Berliner Philharmoniker. Zubin Mehta, conductor. *Concerto for Orchestra; Suite from The Miraculous Mandarin*, by Béla Bartók. Recorded 1987. Sony Classical SK 45748. CD. 1990.

Chicago Symphony Orchestra. Fritz Reiner, conductor. *Concerto for Orchestra; Music for Strings, Percussion and Celesta; Hungarian Sketches*, by Béla Bartók. Recorded Oct. 22, 1955. RCA Victor 09026-61504-2. CD. 1993.

\_\_\_\_\_. Pierre Boulez, conductor. *4 Orchestral Pieces, op. 12, Sz 51; Concerto for Orchestra, Sz 116*, by Béla Bartók. Recorded 1992. Deutsche Grammophon 437 826-2. CD. 1993.

Concertgebouw Orchestra of Amsterdam. Bernard Haitink, conductor. *Concerto for Orchestra (1943); Dance Suite (1923)*, by Béla Bartók. Epic LC 3772. LP. 1961.

Houston Symphony. Leopold Stokowski, conductor. *Concerto for Orchestra*, by Béla Bartók. Recorded 1961. Everest EVC 9008. CD. 1994.

London Symphony Orchestra. Anton Doráti, conductor. *Concerto for Orchestra; Dance Suite; Two Portraits, op. 5; Mikrokosmos: Bourree and From the Dairy of a Fly*, by Béla Bartók. Recorded 1962. Philips Classics 432 017-2. CD. 1991.

\_\_\_\_\_. Georg Solti, conductor. *Concerto for Orchestra; Dance Suite*, by Béla Bartók. London Records CS 6469. LP. 1965.

Minnesota Orchestra. Stanislaw Skrowaczewski, conductor. *Works for Orchestra*, by Béla Bartók. Recorded 1976-77. Vox CD3X 3015. CD. 1992.

New York Philharmonic. Leonard Bernstein, conductor. *Concerto for Orchestra; Music for Strings, Percussion and Celesta*, by Béla Bartók. Recorded Nov. 30, 1959. Sony Classical SMK 47510. CD. 1992.

Radio-Symphonie-Orchester Berlin. Ferenc Fricsay, conductor. *Concerto for Orchestra; Music for Strings, Percussion, and Celesta*, by Béla Bartók. Recorded April 1957. Deutsche Grammophon 447 443-2. CD. 1996.

Royal Concertgebouw Orchestra. Bernard Haitink, conductor. *Piano Concertos; Violin Concerto no. 2; Concerto for Orchestra*, by Béla Bartók. Recorded Sept. 1960. Philips Classical 438 812-2. CD. 1993.

## CHAPTER 5

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### **SYMPHONY NO. 4 IN B-FLAT MAJOR, OP. 60 BY LUDWIG VAN BEETHOVEN (1770 – 1827)**

**Composed:** Summer of 1806 in Silesia (modern-day Czech Republic)

**Premiere:** March 1807 at the palace of Prince Lobkowitz in Vienna

#### **Origins**

The Fourth Symphony is one of the least performed of Beethoven's orchestral works, having been largely overshadowed by his other monumental symphonies. It is a fairly traditional symphony, and as such suffered the unfortunate timing of falling directly between two of Beethoven's most expansive compositions: Symphony No. 3 '*Eroica*' and Symphony No. 5 in C Minor. In fact, ambivalence towards the work actually began near the end of Beethoven's own lifetime, once the public had witnessed the grandeur and scope of the composer's final symphonies. Robert Schumann even once remarked that the piece was akin to a "Greek maiden between two Norse giants."<sup>1</sup>

Although Beethoven released this B♭ Major symphony as his Fourth Symphony, it was not the true successor to *Eroica*. He had already begun sketching a C Minor symphony (which would become the infamous Fifth) when he turned his attention towards creating a lighter piece in the summer of 1806.<sup>2</sup> It had been two and a half years since Beethoven had completed his last symphony, so it is likely that

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<sup>1</sup> Julian Seaman, *Great Orchestral Music* (New York: Rinehar, 1950), 33.

<sup>2</sup> Corey Field, ed., *The Musician's Guide To Symphonic Music: Essays from the Eulenberg Scores* (New York: Schott Music Corporation, 1997), 45.

the C Minor sketches were set aside so that a smaller work could be completed sooner.<sup>3</sup>

Beethoven composed the Fourth while staying with Prince von Lichnowsky at his summer castle near Troppau.<sup>4</sup> During this stay, Beethoven made the acquaintance of Count Franz von Oppersdorff, who wasted little time in commissioning him for a work for Oppersdorff's court orchestra in Oberglogau.<sup>5</sup> Beethoven initially planned to give his Fifth Symphony to Oppersdorff, but in a letter from November 1808 he informed the Count that the piece had already been sold.<sup>6</sup> Searching for a piece to fulfill this two-year old commission, Beethoven turned to his already completed Fourth Symphony. Unsurprisingly, Oppersdorff was not pleased with receiving a symphony that had been premiered over a year earlier, and did not commission Beethoven for any further works.<sup>7</sup>

#### **IV. ALLEGRO MA NON TROPPO – MM. 184 TO 190**

The bassoons have a number of fast tonguing passages in the finale of Beethoven's Fourth Symphony. This short, four-bar solo is the most famous, and is requested on almost every principal bassoon audition. A fast-moving tongue is essential for this excerpt, and a more detailed discussion on this skill can be found in

<sup>3</sup> Field, 46.

<sup>4</sup> In modern-day Czech Republic.

<sup>5</sup> In modern-day Poland.

<sup>6</sup> Field, 46.

<sup>7</sup> John N. Burk, ed., *Philip Hale's Boston Symphony Programme Notes* (Garden City, NY: Doubleday, Doran & Company, Inc., 1935), 20.

the “Articulation” section of Chapter 3 and the pedagogy section of Chapter 12 (Mozart’s Symphony No. 35).

Though many players become obsessed with performing this excerpt as fast as possible, in truth a tempo of ♩ = 138-144 is sufficient. In fact, the only included example with a tempo significantly faster than this is Dohnányi’s recording with the Cleveland Orchestra. If you do find yourself in an uncomfortably fast orchestral situation, you might consider Archie Camden’s advice to slur the first two notes of the solo since the beginning is mostly covered by the resonance of the preceding cadence anyway.<sup>8</sup>

### **Note Groupings and Air Flow**

As with many of the technical excerpts included in this project, determining proper note groupings is incredibly important for a successful performance. David McGill discusses this solo in his orchestral excerpt CD, and the note groupings he recommends are shown in Example 5.1.<sup>9</sup>

**Example 5.1.** Beethoven, Symphony No. 4, Mvt. IV – mm. 184 to 187, David McGill’s suggested note groupings



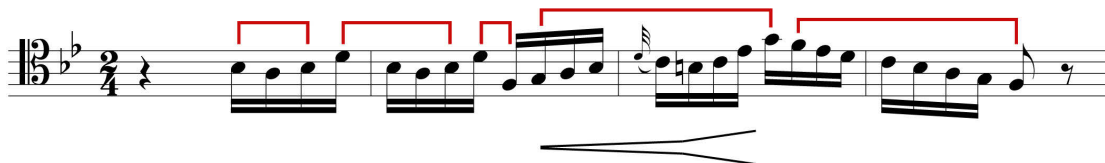
<sup>8</sup> Camden, 47.

<sup>9</sup> McGill, *Orchestral Excerpts for Bassoon*, Track 3.



These groupings are very useful for slow practice, but at faster speeds I prefer to think of the second half of the passage as two long lines—one ascending and one descending (Example 5.2). Thinking of the first C in m. 186 as the end of a note grouping can actually cause problems for the following notes, since the tendency will be to play the D grace note slightly *louder* than the C, which in turn requires a slight tapering of the airstream between the two notes. Instead, I focus on blowing one steady stream of air that will take me smoothly up the line from the G<sub>2</sub> in bar 2 to the G<sub>3</sub> in bar 3. These groupings are not completely disregarded, however, since it is still important to think of B $\sharp$  – C – E $\flat$  as pickups into the high G. The crescendo marking in Example 5.2 signifies how I intensify my air stream once I reach the B $\sharp$ , propelling me up to the high G.

**Example 5.2.** Beethoven, Symphony No. 4, Mvt. IV – mm. 184 to 187, author's groupings and indication for air support



### **Rhythm Patterns for Practice**

One of the most effective methods for practicing this type of technical excerpt is to create different rhythmic patterns that highlight different note groupings. Along with the benefit of improving finger technique, these patterns also aid in developing tongue speed and coordination with the fingers. These rhythmic permutations are similar to those that I will discuss for the third movement of

Ravel's Piano Concerto (Chapter 14) and can be utilized for almost any technical passage.

There are a number of possible practice patterns for this excerpt, three of which I have diagramed below (Example 5.3).

**Example 5.3.** Beethoven, Symphony No. 4, Mvt. IV – mm. 184 to 187, rhythmic patterns for practice

a)



**Example 5.4.** Beethoven, Symphony No. 4, Mvt. IV – mm. 184 to 187, additive practice sequence from the end of the excerpt



Another effective practice technique is to begin at the end of the passage and work backwards, adding one note at a time (Example 5.4). This systematic addition is wonderful for identifying exactly which notes are problematic, and when practiced at a brisk tempo provides the additional benefit of improved tongue speed and endurance. Each grouping should be repeated a number of times before adding the next note.

### **The D Grace Note**

I already touched upon the air support we should give the passage with the D grace note, but the note itself should also be addressed briefly. Many students have difficulty incorporating the grace note at faster tempos; the key is to start the grace

note as soon as possible, which requires giving the preceding B $\flat$  the shortest duration possible. Remember, the D grace note occupies the same rhythmic space as the preceding B $\flat$ , so the duration of the B $\flat$  must be shortened enough for two notes to fit before the downbeat. It is important to note that “shortest duration” does not mean “clipped”; the latter term implies a change in the *style* of articulation, which is not what we want. The tonguing should remain smooth and legato throughout the solo, even during the grace note.

## PARTS, SCORES, AND RECORDINGS

### **Part**

Beethoven, Ludwig van. *Symphony Nr. 4 B-dur, Op. 60*. Boca Raton, FL: E.F. Kalmus, n.d. Bassoon I part.

### **Score**

Beethoven, Ludwig van. *Symphony No. 4 in B-flat Major, Op. 60*. Urtext Edition. Edited by Jonathan Del Mar. Kassel: Bärenreiter, 1999.

### **Recordings**

Chamber Orchestra of Europe. Nikolaus Harnoncourt, conductor. *Beethoven: 9 Symphonies*. Recorded June 29, 1990. Teldec 2292-46452-2. CD. 1991.

Cleveland Orchestra. Christoph von Dohnányi, conductor. *Beethoven: The Complete Symphonies; Leonore Overture No. 3*, by Ludwig van Beethoven. Recorded 1988. Telarc CD-80200. CD. 1989.

The Hanover Band. Roy Goodman, conductor. *Symphonies Nos. 4 & 8; King Stephen; The Ruins of Athens*, by Ludwig van Beethoven. Recorded Feb. 8-10, 1988. Nimbus Records NI 5130. CD. 1988.

Hungarian Philharmonic Orchestra. János Ferencsik, conductor. *Symphony No. 4 in C Minor, Op. 60; Symphony No. 5 in C Minor, Op. 67*, by Ludwig van Beethoven. Delta Music 15901. CD. 1988.

London Classical Players. Roger Norrington, conductor. *Beethoven: 9 Symphonies*. Recorded 1988. EMI Records CDC 7 49656 2. CD. 1989.

London Symphony Orchestra. Pierre Monteux, conductor. *Symphonies 5 & 7; Egmont Overture*, by Ludwig van Beethoven. Recorded 1960. London Record Company 443 479-2. CD. 1994.

New York Philharmonic. Leonard Bernstein, conductor. *Symphony No. 4 in B-flat Major, Op. 60; Symphony No. 5 in C Minor, Op. 67; "Egmont" Overture, Op. 84*, by Ludwig van Beethoven. Recorded May 7, 1962. Sony Classical SMK 47516. CD. 1992.

Wiener Philharmoniker. Simon Rattle, conductor. *Beethoven: Symphonies*. Recorded April-May 2002. EMI Classics 7243 5 57445 2 4. CD. 2003.

## CHAPTER 6

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### **VIOLIN CONCERTO IN D MAJOR, OP. 61** **BY LUDWIG VAN BEETHOVEN (1770 – 1827)**

**Composed:** Late 1806 in Vienna

**Premiere:** December 23, 1806 at the Theater an der Wien (Vienna Theater), performed and conducted by Franz Clement

#### **Origins**

Beethoven still had very little experience composing for the pairing of solo violin and orchestra by 1806, having preferred instead to focus on the genre of the piano concerto (his Fourth Piano Concerto was completed just that summer). The little experience he did have consisted only of two recently completed romances for violin and orchestra (Op. 40 in 1803 and Op. 50 in 1805), and a section of an unfinished C Major concerto that he worked on between 1790-92.<sup>1</sup>

The man whom Beethoven would finally write a full concerto for was Franz Clement, a highly regarded Viennese violinist and conductor who had premiered Beethoven's Third Symphony the year before. The latter half of 1806 would turn out to be a very active compositional period for Beethoven—in addition to composing the Violin Concerto, he also completed his Fourth Symphony and 32 Variations for piano that fall, and began fully sketching out his Fifth Symphony that winter.<sup>2</sup>

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<sup>1</sup> Field, 62.

<sup>2</sup> A number of sketches for the Violin Concerto are even interspersed among the sketches for the Fifth Symphony.

Accounts vary regarding the premiere on December 23, 1806. One well-known story is that Beethoven, who had a propensity for completing his concertos with little time to spare, did not even deliver the concerto to Clements until the morning of the concert.<sup>3</sup> An alternate account given by Beethoven's former pupil, Carl Czerny, claimed that the concerto was actually completed two days beforehand, giving Clements a slightly larger window to prepare the piece.<sup>4</sup>

While there are some discrepancies regarding the circumstances of the premiere, one fact that remains undisputed is that the concerto only enjoyed moderate success during Beethoven's own lifetime. In fact, fewer than ten performances of the concerto had been given before 1844, when Felix Mendelssohn conducted thirteen year-old Joseph Joachim in a performance widely credited for the concerto's rise to prominence.<sup>5</sup> This performance also provides an interesting connection between Beethoven's D Major concerto and Brahms's D Major concerto, since it was the same Joseph Joachim that Brahms wrote his only violin concerto for in 1878-79.

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<sup>3</sup> Lawrence Sommers, "Beethoven's Violin Concerto," *Music and Letters* 15, no. 1 (January 1934): 47.

<sup>4</sup> Field, 62.

<sup>5</sup> Ibid.

## II. LARGHETTO – MM. 20 TO 30

The bassoon solo in the *Larghetto* is the third statement of the main theme that first appears in the strings, horns and clarinet. The violins and violas support the clarinet during its melody, while the lower strings join in with the bassoon. In each solo, the violin is busy with a series of florid melodic lines over top.

As you can hear in the examples, the tempo of this section varies greatly amongst the different violinists, ranging anywhere from below ♩ = 70 to almost ♩ = 100. You will also notice that many of the soloists take a lot of time with their melodic figures that intercede the bassoon phrases, and typically push forward during the last few bars into the final cadence. The choice of tempo here—as well as the amount of relaxation and pushing—is really a matter of personal taste.

### Nuanced Gestures in Larger Phrases

The simplicity of this solo is also what makes it so difficult, since even the smallest blemishes are magnified with such a clear line. We are tasked with conveying long, singing phrases, but we cannot forget to also incorporate smaller, nuanced gestures. This concept of a smaller gesture inside a longer phrase is especially applicable to the dotted-eighth-sixteenth motive that appears throughout the solo. The overall musical goal of this figure is the quarter note on the downbeat, which can be clearly seen by replacing the dotted-eighth-sixteenth rhythm with a quarter note as in Example 6.1. The first note is a pickup note that should lead into the downbeat quarter note, while the following note should come back away.



**Example 6.1.** Beethoven, Violin Concerto in D Major, Mvt. II – mm. 20 to 22, melodic reduction



The presence of the dotted-eighth-sixteenth rhythm gives us a chance to make the figure more interesting by including a small lift between the two notes (denoted by a V marking in Example 6.2).<sup>6</sup> The overarching line of the three notes should remain unchanged regardless of this addition.

**Example 6.2.** Beethoven, Violin Concerto in D Major, Mvt. II – mm. 20 to 30, phrasing suggestions



Example 6.2 also includes crescendo and diminuendo markings to indicate the larger phrases, all of which still exist within a *piano* to *mezzo-forte* dynamic level (with the exception of the written crescendo Beethoven gives for the last three bars). I've also added a number of legato markings to reiterate that the final eighth notes in each three-note figure should be held to their full length.

<sup>6</sup> This lift is very apparent in the strings' phrasing at the opening of the movement.

The A<sub>2</sub> in the second-to-last bar has been given a legato marking for a different reason: to help highlight the fundamental line to the cadence. Beethoven could have simply written this A as a half note leading to the final G, but instead he made it much more interesting by giving us a slight melodic embellishment. Linger *just a hair* on the A helps bring out this fundamental descending line (Example 6.3).

**Example 6.3.** Beethoven, Violin Concerto in D Major, Mvt. II – mm. 28 to 30, fundamental line of second-to-last bar



With the addition of this stress on the A, we must be careful to stay in tempo with the rest of the orchestra, especially since many violinists and conductors push forward to the final bar. Weisberg writes:

We must realize that when a single note is changed, the timing of the rest of the measure is also altered. This can be in one of two ways, the choice being governed by musical considerations. The first involves lengthening the note, and then “catching up” with the other notes so that the beat is not altered and the basic length of the measure remains unchanged. The other is to lengthen the note in the same manner, but not “catch up,” which makes the other beats occur later and therefore increases the length of the measure. If the player is part of an ensemble or an orchestra, then it is probably better to use the first method, so that the group will stay together.<sup>7</sup>

The two best demonstrations of this very small gesture occur in Isaac Stern’s performance with the New York Philharmonic and Hilary Hahn’s performance with

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<sup>7</sup> Weisberg, 128-29.

the Baltimore Symphony Orchestra. The bassoonists in each recording linger just slightly on the A, adding that extra, small level of refinement that is missing from the other interpretations.

One final note—executing a long, sustained crescendo on the D in m. 26 can be very difficult, so try using the voicing scheme in Example 6.4 to gradually open up the sound into the downbeat of m. 27.<sup>8</sup>

**Example 6.4.** Beethoven, Violin Concerto in D Major, Mvt. II – mm. 25 to 27, phrasing and voicing suggestions




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### III. RONDO. ALLEGRO – MM. 134 TO 158

The bassoon solo in the third movement is made up of two melodic sections separated by seven bars of rest. Each passage is presented first by the violin and then repeated by the bassoon, and as the bassoon plays, the violin continues over the top with a florid variation of the melody. As for the tempo, I prefer the brisk recordings of the Baltimore and Boston Symphony Orchestras (with soloists Hilary Hahn and Jascha Heifetz, respectively), which each take a tempo around  $\text{♩} = 90\text{-}94$  for this section. Also, there is some question over the accuracy of the slurs in mm. 151 and 153. They seem like they should actually be identical, but we can see from

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<sup>8</sup> See “Voicings” in Chapter 3 for more information on this concept.

the included pages of Beethoven's autograph score that these slurs are indeed meant to be slightly different.

### **Flicking & Half-holing**

The very beginning of this solo requires us to make a difficult decision: should we use the whisper key on the first D<sub>2</sub>, the D flick key for the D<sub>3</sub> on the downbeat, *and* the C flick key on the following B<sub>3</sub>? While some bassoonists may feel perfectly comfortable using all three, others may find that using only one or two can greatly ease the awkwardness of these opening notes. Of course, before deciding which thumb keys to use and which to omit, we should record ourselves to make sure we know what notes do and do not speak cleanly without them.<sup>9</sup>

I personally use the whisper key on the first D to give me a nice solid note to start on, omit the flick key for the following D, and then flick the B<sub>3</sub> (Example 6.5).<sup>10</sup> The sequence you choose all depends upon your specific instrument, bocal, and quality of reed, but with my setup I find that I can create a clean attack on the D by internally voicing an "EEE" for that note.<sup>11</sup> Using some, all, or none of the thumb keys is up to personal preference, but I recommend that everyone experiment with combinations of each to discover what creates the easiest and cleanest line with your setup. Finally, rather than flicking the A to prevent cracking, we can actually

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<sup>9</sup> See Chapter 13 for more on recording ourselves in practice.

<sup>10</sup> I also do this in mm. 154 to 155, but in m. 139 I find it relatively easy to flick both the D and the B<sub>3</sub> since the thumb should already be on the D flick key for the tongued eighth notes in m. 138.

<sup>11</sup> This voicing also helps raise the pitch of the D enough so that the octave leap doesn't sound too narrow, and since D is the  $\hat{5}$  of the underlying G Minor harmony, it is acceptable if the pitch is slightly on the high side.

use a slight half-hole with the first finger of the left hand. Some players may find this half-hole more reliable with the whisper key down, but I usually do not notice a difference.

**Example 6.5.** Beethoven, Violin Concerto in D Major, Mvt. III – mm. 134 to 136, flicking and half-hole indications



### **Phrasing and the Fundamental Line**

Like most melodies, this bassoon solo can be broken down into a simple line consisting of steps and harmony-based leaps. For example, the first eight notes of the solo can be reduced to a basic line of D – B $\flat$  – A – G (outlining a G minor chord with a passing tone A),<sup>12</sup> while mm. 141 to 142 and mm. 157 to 158 are essentially motions from the dominant to the tonic. Example 6.6 shows the fundamental line of the full solo, along with the phrasing indications we should use to bring out this line.

<sup>12</sup> Though the underlying harmony is I – V<sup>7</sup> – I, the V<sup>7</sup> acts as more of a prolongation of I, than a fundamental harmonic shift. We can also think of the fundamental line as being D – G – F# – G, but the same hairpin phrasing would apply. I prefer the one included above because it brings out the descending quality of the line.

**Example 6.6.** Beethoven, Violin Concerto in D Major, Mvt. III – mm. 134 to 158, melodic reduction



Excellent examples of this phrasing are given by the bassoonists of the Orchestre Révolutionnaire et Romantique and the New York Philharmonic (2002). However, the clearest display of these gestures by far is found in the beautiful playing of Hilary Hahn. Regardless of your own personal preference, though, remember that the primary objective in an orchestral setting should be to match the soloist's phrasing as much as possible.

## PARTS, SCORES, AND RECORDINGS

### **Part**

Beethoven, Ludwig van. *Konzert für Violine und Orchester D-dur, Op. 61*. Boca Raton, FL: E.F. Kalmus, n.d. Bassoon I part.

### **Scores**

Beethoven, Ludwig van. *Concerto in D major for Violin and Orchestra, Op. 61*. Urtext Edition. Edited by Jonathan Del Mar. Kassel: Bärenreiter, 2009.

\_\_\_\_\_. *Konzert für Violine und Orchester, D-Dur, Opus 61*. Complete facsimile edition in the original format of the manuscript in the possession of the Austrian National Library. Edited and annotated by Franz Grasberger, with a foreword by Wolfgang Schneiderhan. Graz: Akademische Druck- u. Verlagsanstalt, 1979.

### **Recordings**

Baltimore Symphony Orchestra. David Zinman, conductor; Hilary Hahn, violin. *Violin Concerto*, by Ludwig van Beethoven; *Serenade*, by Leonard Bernstein. Recorded 1998. Sony Classical SDK 60584. CD. 1999.

Berlin Philharmonic. Herbert von Karajan, conductor; Anne-Sophie Mutter, violin. *Face to Face with Beethoven*. Deutsche Grammophon 289 457 861-2 GX2. CD. 1998.

Berlin State Opera Orchestra. Leo Blech, conductor; Fritz Kreisler, violin. *The Kreisler Collection: The Berlin HMV Recordings*. Recorded 1926. Biddulph Recordings LAB 049-50. CD. 1991.

Boston Symphony Orchestra. Charles Munch, conductor; Jascha Heifetz, violin. *Concerto in D*, by Ludwig van Beethoven; *Concerto in D*, by Johannes Brahms. RCA Records RCD1-5402. CD. 1985.

New York Philharmonic. Leonard Bernstein, conductor; Isaac Stern, violin. *Concerto for Violin & Orchestra in D major, Op. 61*; *"The Consecration of the House" Overture, Op. 124*; *"Leonore III" Overture, Op. 72a*, by Ludwig van Beethoven. Recorded April 20, 1959. Sony Classical SMK 47521. CD. 1992.

\_\_\_\_\_. Kurt Masur, conductor; Anne-Sophie Mutter, violin. *Violin Concerto; Romances*, by Ludwig van Beethoven. Deutsche Grammophon 289 471 349-2. CD. 2002.

Orchestre Révolutionnaire et Romantique. John Eliot Gardiner, conductor; Viktoria Mullova, violin. *Violin Concerto in D major, Op. 61*, by Ludwig van Beethoven; *Violin Concerto in E minor, Op. 64*, by Felix Mendelssohn. Recorded June 5-7, 2002. Philips 473 872-2. CD. 2003.

Philharmonia Orchestra. Carlo Maria Giulini, conductor; Itzhak Perlman, violin. *Violin Concerto*, by Ludwig van Beethoven. Recorded 1981. EMI Records CDC 7 47002 2. CD. 1991.

Royal Philharmonic Orchestra. José Serebrier, conductor; Rachel Barton Pine, violin. *Violin Concerto in D major*, by Franz Clement; *Violin Concerto in D major, Op. 61*, by Ludwig van Beethoven. Recorded Nov. 2007. Cedille CDR 90000 106. CD. 2008.

Wiener Philharmoniker. Kirill Kondrashin, conductor; Kyung-Wha Chung, violin. *Violin Concerto*, by Ludwig van Beethoven. Recorded Sept. 1979. London 400 048-2. CD. 1982.



## CHAPTER 7

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***SYMPHONIE FANTASTIQUE, OP. 14***  
**‘AN EPISODE IN THE LIFE OF AN ARTIST, IN FIVE PARTS’**  
**BY HECTOR BERLIOZ (1803 – 1869)**

**Composed:** January/February, 1830 (possibly earlier) to April 16, 1830

**Premiere:** December 5, 1830 at the Paris Conservatoire, conducted by François Antoine Habeneck

### Origins

Like so many great works of art throughout the course of human history, Berlioz’s *Symphonie fantastique* was inspired by—and created to impress—a woman. Berlioz, however, took things a step further by obsessively and compulsively trying to win the affection of a woman whom he had never even met. This woman, Harriet Smithson, was an Irish actress that Berlioz first saw performing as Shakespeare’s Ophelia and Juliet at the Parisian Odéon Theatre in 1827. The twenty-three-year-old Berlioz claimed to have immediately fallen in love with Harriet based on both her beautiful looks and moving performance (despite the fact that Berlioz didn’t understand a word of English at the time), and soon afterward began inundating the actress with emotional letters describing his intense, unrelenting feelings for her.

Unsurprisingly, this tactic did not work well for the young composer, and Harriet—likely scared to death by the very personal letters from a man she had never met—certainly did not reciprocate Berlioz’s feelings. Undaunted, Berlioz continued to obsess over the Irish actress. On February 6, 1830 Berlioz wrote to his

friend, Humbert Ferrand, with a disturbing account of the anguish this complete stranger was inflicting on him:

I am again plunged in the anguish of an interminable and inextinguishable passion, without motive, without cause. She is always in London, and yet I think I feel her near me: all my remembrances awake and unite to wound me; I hear my heart beating, and its pulsations shake me as the piston strokes of a steam engine. Each muscle of my body shudders with pain. In vain! 'Tis terrible! O unhappy one! If she could for one moment conceive all the poetry, all the infinity of a like love, she would fly to my arms, were she to die through my embrace.<sup>1</sup>

While *Symphonie fantastique* was composed during the time of this letter, the idea for such a work had been around since at least June of the previous year. To Berlioz, this symphony would be the artistic embodiment of his love for Harriet Smithson, and his ultimate success that would win her over. In June 1829 he writes:

I am still unknown. But when I have written an immense instrumental composition which I am now meditating, I intend to go to London to have it performed. Let me win a success before her very eyes!<sup>2</sup>

Both the title and concept for *Symphonie fantastique* were likely inspired by ideas presented in Jean-François Le Sueur's opera *Ossian, ou Les Bardes* (1804), a work that Berlioz—who studied composition with Le Sueur at the Paris Conservatoire in the late 1820s—would have been very familiar with. The five-act opera<sup>3</sup> features both an “Air fantastique” and “Simphonie [*sic*] fantastique,” and the story also includes such plot devices as dream sequences and ghostly imagery.<sup>4</sup> In fact, Berlioz didn't just borrow ideas from Le Sueur, he also borrowed ideas from

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<sup>1</sup> Burk, 61.

<sup>2</sup> Field, 80.

<sup>3</sup> *Symphonie fantastique*, in an unusual move for symphonies of the period, also consisted of five parts.

<sup>4</sup> A. Peter Brown, *The European Symphony from ca. 1800 to ca. 1930: Great Britain, Russia, and France* (Bloomington: Indiana University Press, 2008), 703.

himself—the music for “March to the Scaffold” began life as “March of the Guards” in his abandoned 1826 opera *Les francs-juges*, and the recurring *idée fixe* melody stems from his 1828 cantata *Herminie*.<sup>5</sup>

Berlioz first mentions this “immense instrumental composition” that he is undertaking in several letters from January of 1830, but it is not until that same February 6th letter that he first mentions the symphony by name:

I was just about to begin my grand symphony (*Episode in the Life of an Artist*), where I am going to portray my infernal passion. It’s all in my head, but I can’t write anything. We’ll wait.<sup>6</sup>

Berlioz’s letters from January and February inform us that he had yet to write down any of the music he heard in his head at this point. After overcoming these initial difficulties, however, the twenty-six year old appears to have made quick work of the monumental symphony. On April 16, Berlioz wrote again to Ferrand with news that he had composed the last note of *Symphonie fantastique*, and even included a rough draft of the programme in the letter.<sup>7</sup>

The premiere of the original version of *Symphonie fantastique* took place on December 5, 1830 in Paris. Berlioz considered the concert a great success, but his muse for the work, Harriet Smithson, was not present. The composer went on to make extensive revisions over the following two years, and also composed a monodrama sequel titled *Lélio, ou le Retour à la Ville* (*Lélio, or the Return to Life*). The two pieces were performed together on December 9, 1832, with Harriet

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<sup>5</sup> Field, 81.

<sup>6</sup> D. Kern Holoman, *The Creative Process in the Autograph Musical Documents of Hector Berlioz, c. 1818-1840* (Ann Arbor, MI: UMI Research Press, 1980), 114.

<sup>7</sup> Ibid.

Smithson finally in attendance. Berlioz met Harriet at the performance, and in his *Memoirs* recounted her less-than-enthusiastic response:

... Miss Smithson, who until then had supposed she might have mistaken the name at the head of the programme, recognized me. "Yes, it is he," she murmured; "poor young man, I expect he has forgotten me; at least... I hope he has."<sup>8</sup>

The two were married within a year. Unfortunately, the marriage lasted only seven years, and unsurprisingly was not a happy one.

### **Programmatic Elements**

Berlioz provided a programme for *Symphonie fantastique* that describes each movement in great detail. Originally, he considered it essential that the audience read through the entire programme before the performance, and likened its importance to that of the spoken text in an opera. He even went on to write a second version of the programme that was specifically to be used when *Symphonie fantastique* was performed alongside its sequel *Lélio*. Paradoxically, though, Berlioz also notes in this second programme that if *Symphonie fantastique* is performed without *Lélio*, then the programme really *isn't* necessary for the audience—simply giving the titles of the individual movements would suffice.

Subtitled *An Episode in the Life of an Artist*, the symphony follows the story of a young musician who falls immediately and desperately in love with a woman whom he describes as "the ideal being." The woman (represented by the *idée fixe* that appears throughout the symphony) is an obvious allusion to Harriet Smithson,

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<sup>8</sup> David Cairns, ed., *The Memoirs of Hector Berlioz* (London: Victor Gollancz Ltd., 1969), 216.

while the “young musician” is an unmistakable reference to Berlioz himself. In the first movement, “Reveries—Passions,” the artist experiences a wide range of emotions that Berlioz describes in the original programme:

The passage from this state of melancholy reverie, interrupted by a few fits of groundless joy, to one of frenzied passion, with its movements of fury, of jealousy, its return of tenderness, its tears, its religious consolations—this is the subject of the first movement.<sup>9</sup>

The second movement, a waltz of sorts, finds the artist catching glimpses of the woman at a crowded dance. The third movement takes place in the calm countryside, as two shepherds call to each other on their pipes while the artist reflects on his isolation amidst further visions of his beloved. In the following movement, “March to the Scaffold,” the symphony turns towards its grotesque, psychedelic climax. The artist, convinced his love will go on unrequited, tries to kill himself with opium.<sup>10</sup> Instead of bringing death, however, the drug throws the young musician into a hallucinogenic vision, one where he kills his beloved and is led to the scaffold to witness his own execution. Here, at the gallows, he once again envisions the woman of his dreams before receiving the executioner’s blow. In the final movement, “The Witch’s Sabbath,” the musician sees himself beyond death, witnessing a horrific gathering of witches, sorcerers, ghosts, and various other monsters, all culminating with the arrival of his “ideal being” to the demonic party.

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<sup>9</sup> Brown, 704.

<sup>10</sup> An important note: the post-*Lélio* version of the programme—the version included in most modern scores—describes the *entire* symphony as taking place during the musician’s opium dream. This seems to be an odd trend by music publishers since *Lélio* is very rarely performed today alongside *Symphonie fantastique*, making the original programme much more appropriate.



Example 7.2 provides an example of how re-beaming certain sections of this passage can help to clarify the note groupings: Example 7.2a shows the line as written by Berlioz, while Example 7.2b shows the same line with the beaming altered to separate the notes into their actual melodic groupings.

**Example 7.2.** Berlioz, *Symphonie fantastique*, Mvt. IV – mm. 51 to 54, original beaming and author’s alternate beaming

a)



b)



### Choice of Articulation

The staccato notes in this passage should not end with the tongue; instead, each note should have a very slight taper at the end, creating a bouncy articulation that mimics the underlying strings pizzicatos. This type of staccato is closely related to Weisberg’s concept of “resonant endings.”<sup>12</sup> In David McGill’s discussion on staccato notes, he writes:

With string instruments, the bow keeps moving between the notes and the string itself continues to vibrate after the bow ceases to make contact with it.<sup>13</sup> No such reverberation happens with a wind staccato. In order to bring the staccato off successfully in wind-playing—to create and maintain a musical line—one must carefully judge how much a puff of air to give each

<sup>12</sup> For more information on resonant endings, as well as the other types of articulations discussed here, see “Articulation” in Chapter 3.

<sup>13</sup> The string also continues to vibrate in this manner during pizzicato playing.

note. The player must also build in a bit of resonance by controlling how much of a “tail” each note should have.<sup>14</sup>

This type of staccato requires a slight amount of jaw movement, since the embouchure must quickly increase its pressure to counterbalance the drop in pitch that occurs during the taper of sound.<sup>15</sup> As you can hear in Roger Norrington’s recording with the London Classical Players, this style of tapered staccato was actually very natural for the bassoon of Berlioz’s time. One important note: when moving to the two extreme ranges of the excerpt (in mm. 54 to 55 and 59 to 60) I find that eliminating this motion and focusing on a tongue-stopped staccato will ensure that the notes speak without delay.

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## **V. “DREAM OF A WITCH’S SABBATH” – MM. 47 TO 64**

A screeching, trill-laden E $\flat$  clarinet solo leads into this tutti bassoon passage from the “Dream of a Witch’s Sabbath.” In audition settings, mentally hearing this clarinet introduction can be very helpful in preventing yourself from inadvertently beginning the excerpt too fast. Berlioz gives us a marking of  $\text{♩} = 104$ , but feel free to take it a couple notches slower if it allows for a cleaner performance.

### **The Necessity of Phrasing in Technical Passages**

This particular excerpt brings up an issue that students often struggle with in their playing—the separation of “musicality” and “technique.” It is important to

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<sup>14</sup> McGill, 191.

<sup>15</sup> For very fast tonguing passages (such as the excerpt from the fifth movement) this jaw movement is to be avoided.



realize that the two are invariably intertwined, and that there are no “technical” passages or “musical” passages—just passages that highlight one more than the other. With this excerpt in particular, many players simply see a “technical” excerpt that requires no thought of musical phrasing or gesture. But instead of thinking of technique as a facet separate from musical phrasing, we should actually view it as an entity that is *dependent* on musical phrasing. David McGill discusses this issue in *Sound in Motion*:

Many musicians have the impression that the world of musical study is cut from two different cloths: “technique” and “musicality.” The truth is that if either of these elements is missing, there can simply be no music. Music cannot exist without notes and cannot live without expression. If one believes that a separation between technique and musicianship exists, one’s performance risks becoming a patchwork of “technical” passages interspersed with “musical” ones.<sup>16</sup>

Musicality, at its most basic level, is a function of breath control, and it is the proper use of the air that often holds the key to “cracking” a technical passage. In this particular excerpt, however, many players do not consider the ramifications of proper breath control, and instead choose to focus solely on developing tongue speed.<sup>17</sup>

Bassoonists are often guilty of crescendoing to the final, highest note in each of these four-note groupings, and this seemingly harmless emphasis can actually doom the rhythmic accuracy of the entire passage. These small crescendos slowly cause the space between the groupings to compress, inching the fourth note of each group closer and closer to the downbeat. Most troubling is that it only takes one

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<sup>16</sup> McGill, 264.

<sup>17</sup> In fact, fast tonguing is greatly dependent on proper air support. See “Articulation” in Chapter 3.

player committing this sin in an orchestra setting for a total collapse in metric stability.

If you pay close attention during recordings and live performances, you will notice that the bassoons almost never slow down here, despite the difficulty and length of the passage. There are usually only two ways that this section will sound:

- The rhythms are steady and accurate
- The rhythms slowly begin to compress, causing the bassoons to sound like they are rushing

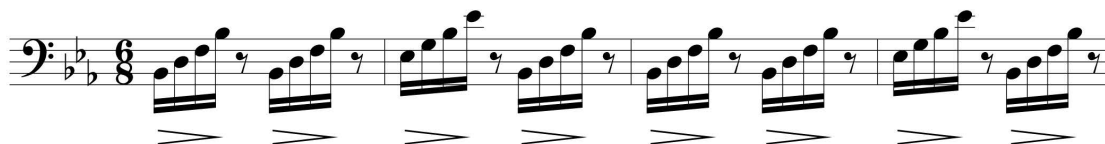
Many of the included recordings are very close to the latter, with perhaps the most obvious example being Maazel's recording with the Cleveland Orchestra.<sup>18</sup> In contrast, listen to the rhythmic precision shown in John Eliot Gardiner's recording with the *Orchestre Révolutionnaire et Romantique*. This recording is by far the most rhythmically solid of any of the examples, and it is no coincidence that this particular bassoon section also places the most emphasis on the first note in each grouping.

The method for circumventing this shift is simple in theory, but difficult in practice. Simple stated, the emphasis in each four-note grouping should be placed on the very first note, which requires giving a slight diminuendo over the subsequent three notes (Example 7.3).

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<sup>18</sup> Interestingly, this recording also has the fastest tempo of the included examples.

**Example 7.3.** Berlioz, *Symphonie fantastique*, Mvt. V – mm. 47 to 50, with added diminuendos



It is puzzling that the *opposite* of this phrasing is so common for this excerpt, since the bassoon's natural tendency is to get softer as the range gets higher. My theory is that players concentrate so much on “pushing” out the tongued notes that an unintended crescendo occurs instead.

Despite how they appear in the written music, each note in these groupings is not created equal. The first bottom note should be thought of as the main note, functioning as a springboard to the following three. In comparison, the last three notes in each grouping are almost inconsequential (Example 7.4).

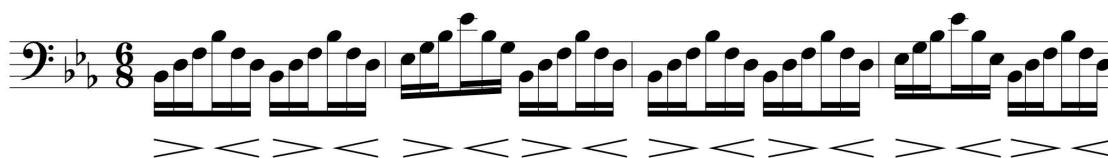
**Example 7.4.** Berlioz, *Symphonie fantastique*, Mvt. V – mm. 47 to 50, reduction



Think of performing these groupings in the same way you would jump on a trampoline, correlating the nadir and apex of the jump to the lowest and highest note of the group, and the speed your body is moving at to the dynamic level the notes should sound. The bottom note in each group is similar to the point where your feet leave the surface of the trampoline—in other words, the point where you

are launched into the air. The next three notes go higher and higher much like your body does, but in the same way that your body's speed decreases as gravity slows your jump to its peak, the dynamic of the note groupings should also decrease as they reach theirs. During the rest, gravity brings your body back down to the surface of the trampoline, beginning the entire process again on the following note. If we actually filled in these missing notes, it would look something like Example 7.5.

**Example 7.5.** Berlioz, *Symphonie fantastique*, Mvt. V – mm. 47 to 50, filled-in figure with added hairpins



### Developing Rhythmic Accuracy

Another factor contributing to the rhythmic issues in this excerpt is the way the music itself is notated. I always found it troubling that the notation here resembles something more likely to be found in a passage written in a duple meter rather than in a triple meter. Typically, the 6/8 meter is divided into two dotted-quarter notes, which in turn are divided into three eighth notes. So wouldn't it follow that each eighth note should then be subdivided into two sixteenth notes, thus maintaining the two three-eighth-note divisions of the dotted-quarters? The beaming and choice of rests that Berlioz uses here do not promote these typical divisions. I understand that Berlioz probably beamed the notes in fours to avoid causing any unintended hitches for the bassoonists reading the music, but the fact

remains that it is *not* the best way to notate this passage in terms of maintaining rhythmic accuracy.<sup>19</sup>

Example 7.6 provides two alternatives that help clarify the patterns. Example 7.6a adds a broken beam between the first two notes and the last two notes, indicating that these groupings are subdivisions of the six eighth notes found in a typical 6/8. However, Example 7.6b shows the notation I prefer most, as this version not only subdivides the rests, but also promotes the triplet feel of the groupings. I find that seeing two sixteenth rests (as opposed to just one eighth rest) keeps me from rushing the silence between the note groupings, and much like in Example 7.5, the beaming encourages the diminuendo we should play over the course of each group.

**Example 7.6.** Berlioz, *Symphonie fantastique*, Mvt. V – mm. 47 to 50, re-beamed note groupings

a)

b)

Example 7.7 shows two rhythm patterns that are excellent for developing proper airflow and rhythmic accuracy. Example 7.7a emphasizes the first note of

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<sup>19</sup> See Chapter 15 for McGill's comments on note beaming and how it relates to phrasing.

each grouping by elongating it to a dotted-eighth note, while Example 7.7b prevents any possible rhythmic compression by requiring the player to continue tonguing through the rests. This second pattern is also especially useful for developing tongue speed and endurance.

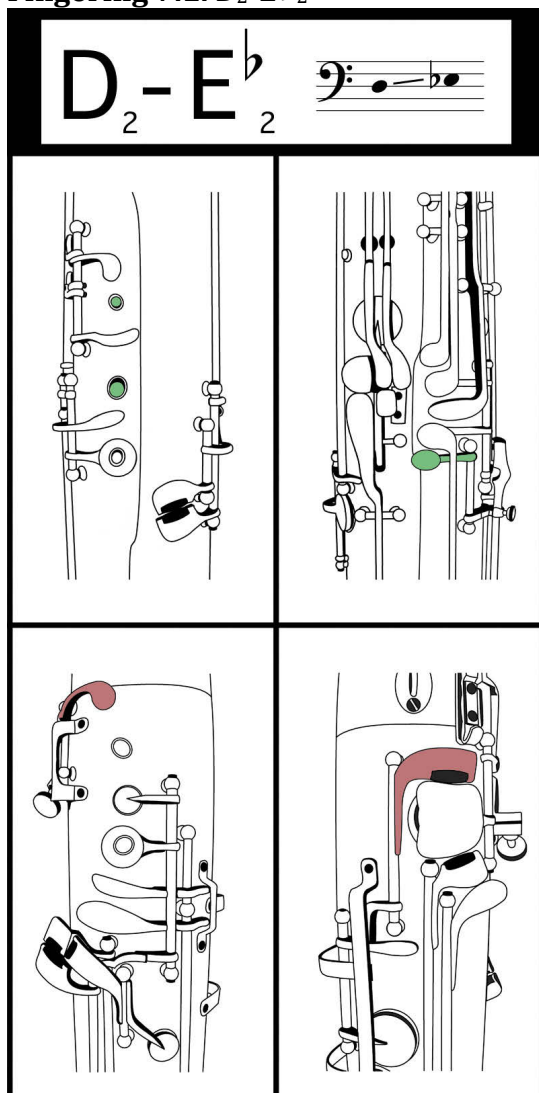
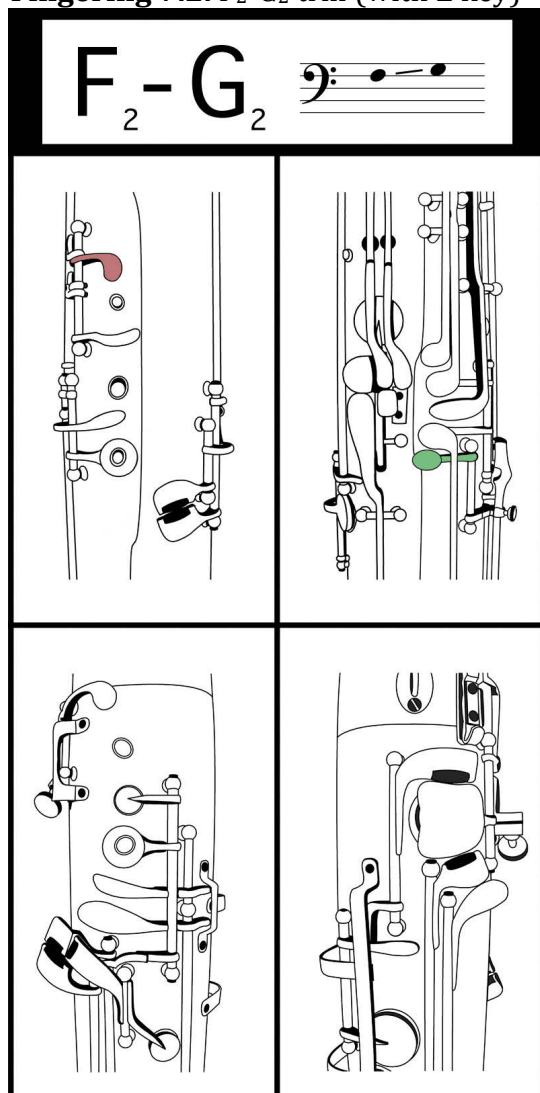
**Example 7.7.** Berlioz, *Symphonie fantastique*, Mvt. V – mm. 47 to 50, suggested practice patterns

a)

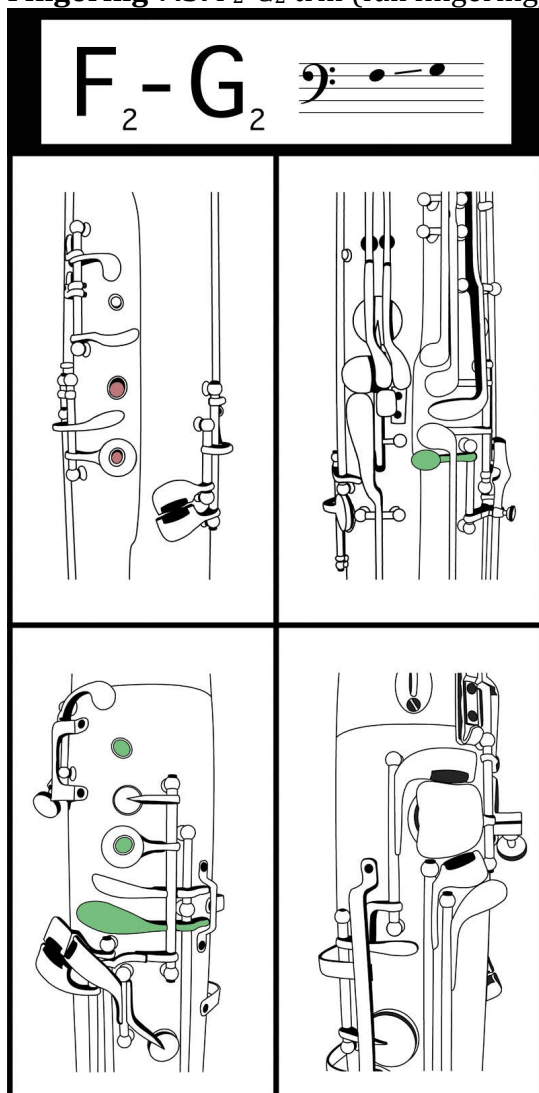


excerpt. This is understandable—after reading such a long passage of sixteenth notes, the brain tends to see the quarters and eighths and think they should take more time than they actually do. To combat this, I actually think of pushing *forward* when I reach this point; in context, this tends to keep the tempo up to the same speed as the previous section.

Finally, we have a few alternate fingerings available to use here. Fingering 7.1 shows my preferred way of playing the quick D – E $\flat$  grace note figure in m. 62, and Fingerings 7.2 and 7.3 show two possible F – G trills.

**Fingering 7.1.** D<sub>2</sub>-E<sub>2</sub><sup>b</sup>**Fingering 7.2.** F<sub>2</sub>-G<sub>2</sub> trill (with E key)



**Fingering 7.3.** F<sub>2</sub>-G<sub>2</sub> trill (full fingering)

## PARTS, SCORES, AND RECORDINGS

### **Part**

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### **Recordings**

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Berliner Philharmoniker. James Levine, conductor. *Symphonie fantastique, Op. 14; Chasse royale et orage; de Les Troyens*, by Hector Berlioz. Recorded Feb. 1990. Deutsche Grammophon 431 624-2. CD. 1991.

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London Classical Players. Roger Norrington, conductor. *Symphonie fantastique, Op. 14*, by Hector Berlioz. Recorded March 1988. EMI CDC 7 49541 2. CD. 1989.

London Symphony Orchestra. Sir Colin Davis, conductor. *Berlioz: Great Orchestral Works*. Recorded May 1963. Philips 442 290-2. CD. 1994.

Philadelphia Orchestra. Eugene Ormandy, conductor. *Symphonie fantastique*, by Hector Berlioz; *The Sorcerer's Apprentice*, by Paul Dukas; *Night on Bald Mountain*, by Modest Mussorgsky. Sony Classical SBK 89833. CD. 2002.

Royal Philharmonic Orchestra. Massimo Freccia, conductor. *Symphonie fantastique, Op. 14*, by Hector Berlioz. Pickwick PMC-7057. LP. 1978.

Wiener Philharmoniker. Sir Colin Davis, conductor. *Symphonie fantastique, Op. 14*, by Hector Berlioz. Recorded Nov. 1990. Philips Classics 432 151-2. CD. 1991.

## CHAPTER 8

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### **VIOLIN CONCERTO IN D MAJOR, OP. 77 BY JOHANNES BRAHMS (1833 – 1897)**

**Composed:** Summer and fall of 1878 at Pärtschach on Lake Worther in Carinthia, with revisions and alterations continuing after the premiere until June 1879

**Premiere:** January 1, 1879 in Leipzig by the Gewandhaus Orchestra, conducted by Brahms, with violinist Joseph Joachim

#### **Origins**

Brahms wrote his first and only violin concerto for his good friend Joseph Joachim, a highly regarded violinist that the composer had known for over twenty years. This friendship allowed for a unique collaboration on the project, and Brahms frequently wrote to Joachim for his opinions and suggestions on how to improve the solo violin part and orchestration. There was an amount of trust between the two friends that allowed for honest criticism and exchange of ideas, and this proved to be crucial during the lengthy compositional process. When Brahms initially sent the first of the planned four movements to Joachim on August 22, 1878, he included a letter asking for whatever input the violinist could provide:

After having written it out I really don't know what you will make of the solo part alone. It was my intention, of course, that you should correct it, not sparing the quality of the composition and that if you thought it not worth scoring, that you should say so. I shall be satisfied if you will mark those parts which are difficult, awkward or impossible to play.<sup>1</sup>

Brahms often lamented to Joachim that the composition was of poor quality, but his longtime friend always responded reassuringly. At one point, Brahms even

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<sup>1</sup> Field, 133.

described the middle movements as “failures,” and in November informed Joachim that he had scrapped the middle Scherzo and Adagio altogether, replacing them instead with a single, “poor” Adagio.<sup>2</sup> Although Joachim wanted to meet as early as October to rehearse the piece, Brahms’s reworking of the middle movements pushed the premiere back to the first of January. Joachim continued to insist, “There is a lot of really good violin music in it.”<sup>3</sup>

The difficult concerto garnered an unenthusiastic response at its premiere; Joachim’s playing came across as ill-prepared, and Brahms’s conducting conveyed a nervous tension.<sup>4</sup> In fact, Brahms was so unhappy with the concert that he withdrew from conducting the Viennese premiere two weeks later. The conductor of that concert, Joseph Hellmesberger, famously remarked that the work was not a concerto for the violin, but rather a concerto “against” the violin.<sup>5</sup> Brahms, however, was quite pleased with the performance:

Joachim played my piece more beautifully with every rehearsal, too, and the *cadenza* [written by Joachim] went so magnificently at our concert here that the people clapped right on into my *coda*.<sup>6</sup>

Brahms continued revising the concerto as Joachim made plans to debut it on an English concert tour that spring. Prior to Joachim’s departure, Brahms informed his friend that he intended to tackle the issue of the concerto’s difficulty with the help of a lesser player:

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<sup>2</sup> Boris Schwarz, “Joseph Joachim and the Genesis of Brahms’s Violin Concerto,” *The Musical Quarterly* 69, no. 4 (Autumn, 1983), 508.

<sup>3</sup> Field, 132.

<sup>4</sup> Schwarz, 508.

<sup>5</sup> *Ibid.*

<sup>6</sup> Burk, 98.

Please have the solo part of the Concerto copied for me before you leave for England. I want to go through it with a less good violinist than you are because I fear that you are not bold and severe enough [with your criticism].<sup>7</sup>

While in England, Joachim continued adding his own changes to the concerto. His performances had been much more successful than those in Leipzig and Vienna, and Brahms was eager to see his friend's adjustments upon his return. The two continued their collaboration until the piece was completed in June of that year. The piano score was sent for publication that same month, and the full score was published in October.

## II. ADAGIO – MM. 1 TO 32

The opening of the second movement appears on almost every second bassoon audition today, and while the tempo can vary greatly amongst violinists—as it also can for the slow movement of Beethoven's Violin Concerto—a tempo of ♩ = 52-58 seems fairly standard. I may be biased as a bassoonist, but I much prefer the forward-moving pace of Heifetz's 1955 recording with the Chicago Symphony Orchestra, which maintains a tempo of about ♩ = 60-64. I find that imagining the oboe solo as I play this excerpt can help keep the line moving forward, even at such a relatively slow tempo. Observe the hairpins and dynamic markings closely—especially the *pianissimo* marking given to the extended section from mm. 19 to 22—but do not let the soft dynamic context of the excerpt inhibit the creation of musical line and phrasing.

<sup>7</sup> Schwarz, 509.

I consider this passage and the opening of Wagner's *Tannhäuser* to be brother and sister excerpts, since many of the same issues come up in both. Be sure to see that section (Chapter 23) for further discussion on playing softly in the low register.

### **A Missing Low C?**

The autograph score of Brahms's Violin Concerto contains the single most puzzling discrepancy found in all of the scores and parts that I examined. As can be seen in m. 10 of the autograph, the quarter note C<sub>1</sub> in the second bassoon part instead appears to be written as a C<sub>2</sub> an octave higher. What are we to make of this? All of the scribbled pencil markings indicate that Brahms made a number of edits in mm. 9 and 10, yet the two bassoon lines in these bars remain untouched.<sup>8</sup> Furthermore, every other low C in this excerpt was left intact, and the only discernable edit in the entire second bassoon line is the addition of the dotted slur articulation in bar 14.

Jon Newsom, author of the facsimile's foreword, suggests that such confusion is to be expected when examining a composer's original manuscript:

It is important, of course, to know all we can of a composer's intentions, but no score can be final. Intelligent readings of either neatly engraved publications or rough freehand drafts usually raise more questions about a score than they answer. In this respect, it is hoped that our facsimile

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<sup>8</sup> The sets of revisions Brahms made in the score can be delineated by the color of pencil used: the brown ink indicates the first draft, the blue pencil indicates markings a conductor would typically add (Brahms conducted the premiere in Leipzig), and the dark red ink indicates changes to the violin part likely suggested by Joachim (and possibly written in his hand as well).

publication of Brahms' Violin Concerto will succeed in introducing those healthy doubts that make the work of thinking musicians worthwhile.<sup>9</sup>

The most likely explanation is that this C<sub>2</sub> was changed to a C<sub>1</sub> in the final engraver's proofs, but until the proofs themselves are examined we must consider the possibility that our current low C is an error.<sup>10</sup> We do know that Brahms wrote to Joachim on May 31 requesting suggestions for the opening of the *Adagio* (the piano score was sent for publication in June), lamenting that he had never been completely satisfied with it in performance. Unfortunately, though, what changes may have been made at this stage are unclear.

The significance of this possible misprint cannot be overstated, since many bassoonists consider this particular note to be one of the most challenging in the entire excerpt. There are a number of low Cs throughout the opening, of course, but this particular one makes a considerable number of demands on the player, including a soft, gentle attack and a delicate, controlled taper. Further research comparing the holographs of the orchestral score and piano reduction with the engraver's proofs would be a very worthwhile endeavor.

Another interesting fact is that Brahms originally marked the tempo of the second movement *Un poco Larghetto*, indicating a tempo slightly slower than the *Adagio* of the final version. For an extended passage that requires such endurance and control, it is fortunate for bassoonists that Brahms did, in fact, make this change.

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<sup>9</sup> Johannes Brahms, *Concerto for Violin, Op. 77: A Facsimile of the Holograph Score*, (Washington: Library of Congress; Cambridge, MA: Harvard University Press, 1979), vii.

<sup>10</sup> Brahms surely checked the engraver's proofs before publication, but since the proofs are made as mirror images, mistakes do find themselves into the printed scores.

## **Preventing Dyspnea**

The term *dyspnea* refers to the buildup of carbon dioxide in the lungs that occurs when a person holds his or her breath. A similar physiological response also occurs when playing the bassoon over long, soft passages, as the amount of air exhaled through the instrument often cannot match the amount of air originally taken into the body. In the opening of the *Adagio*, the second bassoonist is tasked with performing twenty-two straight bars of music at the softest possible dynamics, and thus the likelihood of the player experiencing symptoms of dyspnea are very high.

This condition is what players are actually referring to whenever they describe a feeling of “breathlessness” while playing this excerpt. Luckily, careful planning of both the timing and depth of the breaths can help to lessen the chances of this oxygen deprivation. Jooste explains:

To avoid this sort of dyspnoea [*sic*] while playing bassoon in which little time to breathe exists... controlled exhalation can take place by using the following method. At the end of one phrase the player exhales quickly and immediately continues with the next phrase without inhaling any air, i.e. with the remaining air in the lungs. Only at the end of the next phrase he quickly inhales.<sup>11</sup>

Due to differences in skill level, lung capacity, and reed resistance, breathing plans will naturally vary among bassoonists. My approach is to only fill up about half of my normal lung capacity at the beginning of the excerpt, though even then I usually still have to breathe out before taking in another breath at the end of m. 10.

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<sup>11</sup> Jooste, 11.



Weisberg offers an additional breathing technique that can be very useful during a few spots in this passage:

A player with some experience knows very soon after the phrase has been started whether or not he has too much breath. He can then expel some of the air through the corners of his mouth while he is playing. With practice this can be done with almost no disturbance of the embouchure.<sup>12</sup>

To do this, we must apply slightly more pressure with the upper and bottom lip while letting the corners leak a small amount of air. Of course, this is the exact *opposite* of the embouchure we usually want to play with, so it will hopefully take some amount of practice to feel comfortable incorporating it. Example 8.1 indicates a few brief spots where we can most likely get away with this. It is very important, though, that the corners of the embouchure are re-engaged before reaching any of the downward intervals, such as the D – G leaps that occur in the first two bars shown below.

**Example 8.1.** Brahms, Violin Concerto in D Major, Mvt. II – mm. 7 to 14, indications for air leakage and shoulder movement

<sup>12</sup> Weisberg, 93.

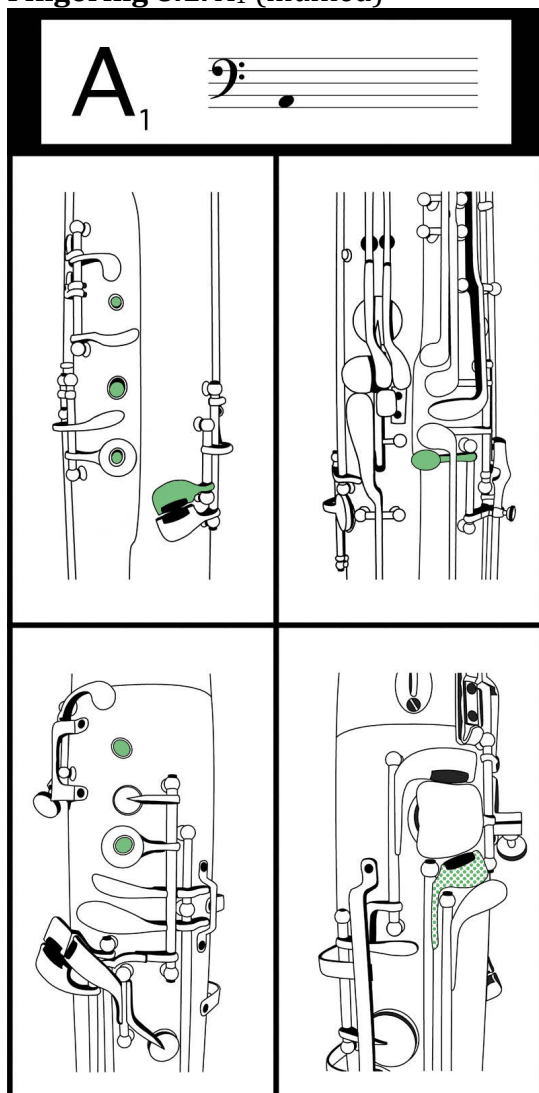
### **Low Notes and Shoulders**

Example 8.1 also indicates another technique that I find indispensable for playing soft low notes: lowering the shoulders to help “push” the air out of the abdomen. This helps to maintain an intense and focused airstream that is needed to play softly in this range, and while I admit that I am not entirely clear on the exact physiology of how and why this works, I do know that it does. Experiment with lowering your shoulders straight down (as if someone was standing behind you, pushing down on your shoulders) at the points indicated in Example 8.1, and try to maintain that lowered position for the entire middle section, as shown.

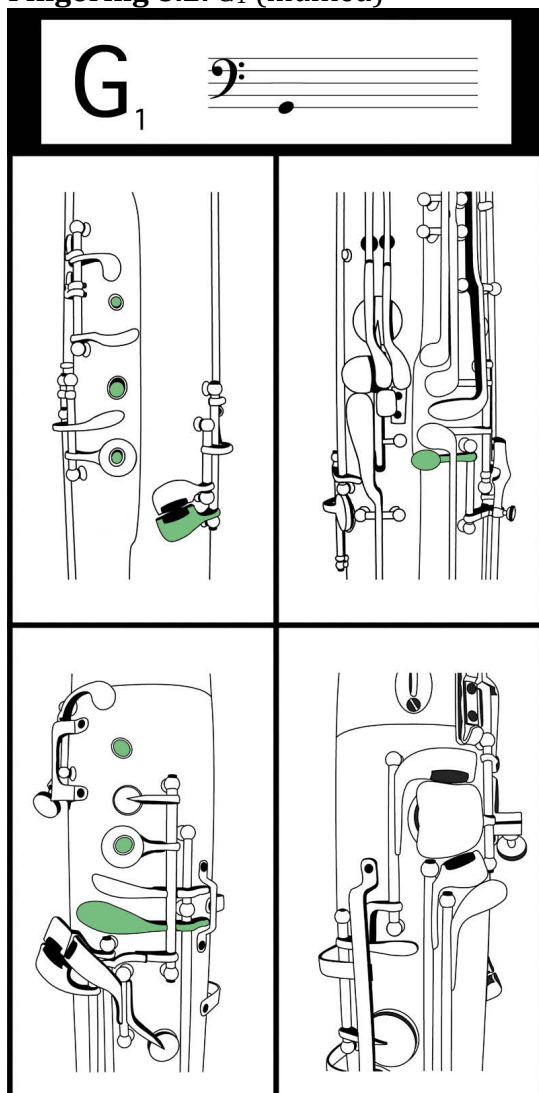
### **Muffled Fingerings**

Finally, there are a few notes in this excerpt that I find can benefit greatly from modified fingerings. Adding the left hand resonance key to the low A will help lower the pitch slightly (Fingering 8.1), which in turn creates a much purer M3 interval between the Fs and As (such as in mm. 3 to 6). I add the left hand pinky C# key to the low Gs whenever possible (Fingering 8.2), and also find that adding the right hand pinky A $\flat$  key to the F $_2$  in m. 15 can help stabilize that particular note a great deal (Fingering 8.3).

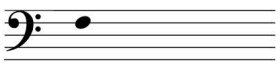
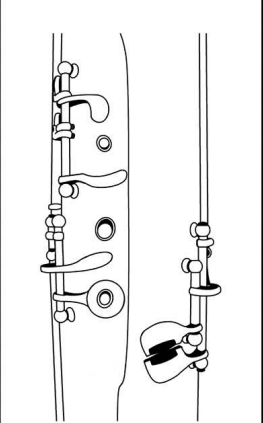
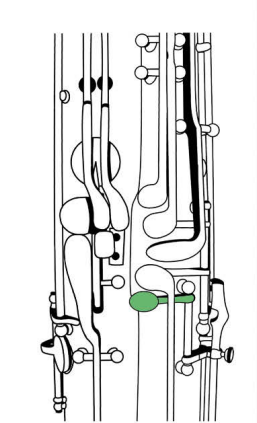
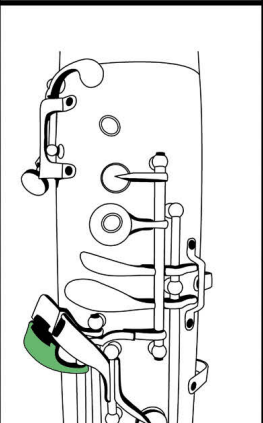
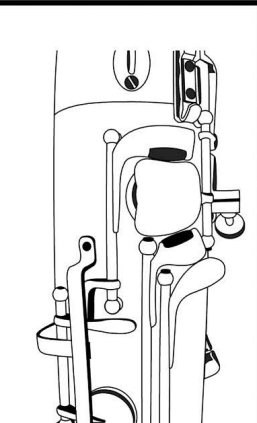
### **Fingering 8.1. A<sub>1</sub> (muffled)**



### **Fingering 8.2. G<sub>1</sub> (muffled)**



**Fingering 8.3.  $F_2$  (muffled)**

<div><b><math>F_2</math></b></div> <div></div>	
	
	

## PARTS, SCORES, AND RECORDINGS

### **Part**

Brahms, Johannes. *Konzert für Violin mit Begleitung des Orchesters, Op. 77*.  
Wiesbaden: Breitkopf & Härtel, n.d. Bassoon II part.

### **Scores**

Brahms, Johannes. *Concerto for Violin, Op. 77: A Facsimile of the Holograph Score*.  
Original, with corrections by Joseph Joachim, in the Music Division, Library of  
Congress. With an Introduction by Yehudi Menuhin and a Foreward by Jon  
Newsom. Washington: Library of Congress; Cambridge, MA: Harvard  
University Press, 1979.

\_\_\_\_\_. *Concerto in D Major for Violin and Orchestra*. Urtext Edition. Edited by Clive  
Brown. Kassel; New York: Bärenreiter, 2006.

### **Recordings**

Academy of St. Martin in the Fields. Sir Neville Marriner, conductor; Hilary Hahn,  
violin. *Brahms & Stravinsky: Violin Concertos*. Recorded 2001. Sony Classical  
SK 89649. CD. 2001.

Berliner Philharmoniker. Daniel Barenboim, conductor; Itzhak Perlman, violin. *The  
Perlman Edition: Brahms Violin Concerto; Sonatensatz, and Hungarian Dances*.  
Recorded 1992. EMI Records. CD. 2003.

Chicago Symphony Orchestra. Daniel Barenboim, conductor; Maxim Vengerov, violin.  
*Violin Concerto; Sonata No. 3*, by Johannes Brahms. Recorded 1997. Teldec  
Classics 0630-17144-2. CD. 1999.

\_\_\_\_\_. Carlo Maria Giulini, conductor; Itzhak Perlman, violin. *Concerto for Violin  
and Orchestra in D Major, Op. 77*, by Johannes Brahms. Recorded 1976. EMI  
Records CDC 7 471662. CD. 1986.

\_\_\_\_\_. Fritz Reiner, conductor; Jascha Heifetz, violin. *Concerto in D*, by Ludwig van  
Beethoven; *Concerto in D*, by Johannes Brahms. Recorded 1955. RCA Records  
RCD1-5402. CD. 1985.

Cleveland Orchestra. Christoph von Dohnányi, conductor; Joshua Bell, violin. *Brahms  
& Schumann: Violin Concertos*. Recorded 1994. Decca 444 811-2. CD. 1996.

London Philharmonic Orchestra. Klaus Tennstedt, conductor; Nigel Kennedy, violin.  
*Violin Concerto*, by Johannes Brahms. Recorded 1990. EMI Records CDC 7  
54187 2. CD. 1991.

Minnesota Orchestra. Edo de Waart, conductor; Nadja Salerno-Sonnenberg, violin. *Brahms & Bruch: Violin Concertos*. Angel Records CDC 7 49429 2. CD. 1989.

Philadelphia Orchestra. Eugene Ormandy, conductor; Isaac Stern, violin. *Violin Concerto; Concerto for Violin and Cello*, by Johannes Brahms. Sony Classical SBK 46335. CD. 1990.

Wiener Philharmoniker. Leonard Bernstein, conductor; Gidon Kremer, violin. *Violin Concerto; Double Concerto*, by Johannes Brahms. Recorded 1982. Deutsche Grammophon 431 597-2. CD. 1983.

## CHAPTER 9

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### **“UNA FURTIVA LAGRIMA” FROM *L’ELISIR D’AMORE* BY GAETANO DONIZETTI (1797 – 1848)**

**Composed:** Mid-March to May 1, 1832

**Premiere:** May 12, 1832 at the Teatro della Canobbiana in Milan

#### **Origins**

Donizetti began work on *L’elisir d’amore* shortly after the Milan premiere of his opera *Ugo, conte di Parigi* in March 1832. Heavily edited during dress rehearsals by the Milanese censors, *Ugo* had been an unmitigated flop. In fact, the cuts enforced by the censors were so grievous that the librettist, Felice Romani, completely disowned the libretto upon learning of them.<sup>1</sup> Unsurprisingly, Donizetti was eager to move on to a new work, and it was not long before he was commissioned to write an opera buffa for the upcoming spring season at the Teatro Canobbiana. Donizetti once again enlisted the talents of Romani, who adapted the plot from Daniel Auber’s 1832 opera *Le philtre*.

It is not entirely clear when Donizetti actually began work on the two-act opera, but we do know that he continued to compose all the way until the start of dress rehearsals. On April 24th, Donizetti updated his father on the preparations for the premiere:

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<sup>1</sup> William Ashbrook, *Donizetti and his Operas* (Cambridge: Cambridge University Press, 1982), 71.

I am here, very much here, as in the coming week I will start rehearsals, even though I may not have finished (though I am lacking only a little). Romani was obliged to finish quickly, and now he is adjusting certain things for the stage. Yesterday was the first performance of the season, and the only tenor is passable, the donna has a pretty voice, and the buffo is a bit hammy.<sup>2</sup>

Unlike *Ugo*, Donizetti's *L'elisir* was an instant success that only grew in popularity as performances spread throughout the country, eventually becoming the most frequently performed opera in Italy from 1838 to 1848.<sup>3</sup>

### **Programmatic Elements**

Una furtiva lagrima  
negl'occhi suoi spuntò:  
quelle festose giovani  
invidiar sembrò:  
che più cercando io vo'?  
M'ama, sì, m'ama,  
lo vedo, lo vedo.  
Un solo istante i palpiti  
del suo bel cor sentir!  
I miei sospir confondere  
per poco a' suoi sospir!  
Cielo, si può morir;  
di più non chiedo,  
si può morir d'amor  
ella a spiegarsi.

A furtive tear  
welled up in her eye...  
those carefree girls  
she seemed to envy...  
why should I look any further?  
She loves me, yes, she loves me.  
I can see it, I can see it.  
To feel for just one moment  
the beating of her dear heart!  
To blend my sighs  
for a little with hers!  
Heavens, I could die;  
I ask for nothing more.  
I could die of love  
to declare her love.

The aria "Una furtiva lagrima" occurs during the evening hours of the second act, as Nemorino comes to the realization that his beloved Adina finally reciprocates his affection. Earlier that day, the dim-witted yet kind-hearted Nemorino purchased what he thought was an "elixir of love" from the traveling salesman Dulcamara,

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<sup>2</sup> Ashbrook, 72.

<sup>3</sup> William Ashbrook, "Elisir d'amore, L'," In *The New Grove Dictionary of Opera*, edited by Stanley Sadie, *Grove Music Online*, *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/0901438> (accessed January 12, 2012).



hoping that it would compel Adina to fall madly in love with him. Unbeknownst to Nemorino, however, the shrewd businessman Dulcamara had instead sold him an ordinary, everyday bottle of wine, explaining that the “elixir” needed twenty-four hours to go into effect (which, coincidentally, would be just enough time for Dulcamara to be safely on his way to the next town). But Nemorino doesn’t have twenty-four hours, since Adina has promised to marry the charming Sergeant Belcore that very night. Penniless and distraught, Nemorino makes the difficult decision to enlist in Belcore’s army so that he can afford more elixir. He goes to Dulcamara and purchases more bottles in the hope that drinking them all will cause the elixir’s effects to immediately take effect.

That night, a rumor spreads amongst the women of the village that Nemorino’s rich uncle had just passed away, and that Nemorino had just inherited his entire fortune. As Nemorino drunkenly enters the town square, he finds himself swarmed by these same gossiping women. But Nemorino—not yet aware of his uncle’s passing—simply assumes this behavior to be the work of his magical elixir. When Adina and Dulcamara come across this scene, Adina is shocked to see all the attention that Nemorino is suddenly receiving from the village women. At the same time, Dulcamara is shocked to see his “elixir” actually working!

Nemorino, aware that Adina is looking on, continues flirting with the other village women in an effort to make her jealous. Adina asks Dulcamara what could possibly be the explanation for all of this, and Dulcamara proceeds to tell her about the love potion he had sold to Nemorino. He goes on to inform her that Nemorino had given his life to the army just so he could buy more elixir, and upon hearing of

Nemorino's devotion, Adina finally realizes her affection for him. She leaves to find Nemorino and stop him from joining Belcore's men.

Alone, Nemorino plaintively sings "Una furtiva lagrima." Though he must leave to join the army, he is reassured that the "furtive tear" he saw in Adina's eye was proof that she finally loved him. After the aria he meets Adina, who informs Nemorino that she has bought his enlistment papers from Belcore. She confesses her love for him, and they kiss.

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## MM. 2 TO 9

This lyrical bassoon solo opens one of the most famous tenor arias in the entire classical repertoire. Be mindful of the constant rhythmic motor of the arpeggiated harp accompaniment and how it creates the illusion of a duple-versus-triple feel by essentially subdividing the 6/8 meter into four dotted-eighth notes per bar (which contrasts a subdivision in the bassoon line of six regular eighth notes per bar). Most of the included examples take a tempo of about ♩ = 76-78, though James Levine and The Met are much closer to ♩ = 86.

### **Phrasing**

Bassoonists are often hesitant to display overt phrasing in this solo, and this can give the impression that the players themselves are not entirely clear on what the gestures should be. Ideally, we should approach this melody with the same sense of drama that the tenor does. To do this, we must first formulate a plan for how we want to play each phrase, and the plan I follow is shown in Example 9.1.

**Example 9.1.** Donizetti, “Una furtiva lagrima” – mm. 2 to 9, phrasing and vibrato indications<sup>4</sup>

The image shows a musical score for Donizetti's "Una furtiva lagrima" (mm. 2 to 9). The score is written for a single melodic line in 3/8 time, with a key signature of three flats (B-flat major or D-flat minor). The notation includes various phrasing slurs and vibrato markings. Three specific vibrato markings are labeled: "Vib. 1" above the first measure, "Vib. 2" above the second measure, and "Vib. 3" above the third measure. The score is divided into two systems. The first system contains measures 2 and 3. The second system contains measures 4 through 9. The notation includes eighth notes, quarter notes, and half notes, with various phrasing slurs and vibrato markings. The key signature is three flats (B-flat major or D-flat minor).

The phrasing in the first half of the solo is fairly straightforward, and is demonstrated most clearly in the recording from the Philharmonia Orchestra (although I do not care for the overly harsh tonguing of the G $\flat$ s). The phrasing in the second half, on the other hand, seems to vary considerably depending on the player. In the second bar of the second line, I prefer a more literal reading of the *crescendo* and *calando* markings, which in turn produces an E $\flat$  with a light, floating quality.<sup>5</sup> Some bassoonists, however, choose to lead into this E $\flat$ , and still others choose to lead into the following B $\flat$  on the downbeat. I believe that some of this discrepancy stems from a misprint in the bassoon part, which places the *crescendo* marking under the high A $\flat$  instead of at the beginning of the measure.<sup>6</sup> In any case, each of these interpretations can be heard in the following recordings:

<sup>4</sup> For a more detailed explanation of my vibrato labels, see “Vibrato” in Chapter 3, and the pedagogy section of Chapter 16 (Shostakovich’s Ninth Symphony).

<sup>5</sup> *Calando* indicates playing softer and slower.

<sup>6</sup> This has been corrected in the included bassoon part.

- Orchestre du Théâtre National de l'Opéra de Paris (closest to my gesture above, though I prefer the floating quality given the E $\flat$  in the Philharmonia Orchestra recording listed below)
- London Symphony Orchestra (emphasizes the E $\flat$ )
- Philharmonia Orchestra (emphasizes the B $\flat$ )

Example 9.1 also indicates the levels of vibrato I use on each note of the fundamental ascending F – G $\flat$  – A $\flat$  line. I give each of these notes progressively more intense vibrato, and I also add an obvious legato to the G $\flat$  in the third bar.<sup>7</sup> This legato adds another layer of drama to this ascending line by giving each of the three fundamental notes a slightly longer length (Donizetti already gives us a full quarter note for the A $\flat$ ). I should also note that I find it much easier to produce an expressive, singing vibrato for all of the G $\flat$ s in this solo when using the fingering shown in Fingering 9.1.

Special mention should also be made of a few important voicing situations that arise during this excerpt. For the F – B $\flat$  and G $\flat$  – C slurs in the first half of the solo, moving from “EEE” for the upper note to “OOH” for the lower note will help the interval sing through the slur with an open, warm color (flicking the second note of each slur is also very important in getting the slurs to speak smoothly).<sup>8</sup> Likewise, this same voicing scheme of “EEE” to “OOH” is also helpful for ensuring that the tongued F – A $\sharp$  and F – B $\flat$  intervals near the end of the solo are sufficiently wide in terms of pitch.

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<sup>7</sup> The A $\flat$  specifically is a note where I feel the vibrato coming from deep within my abdomen. This is needed to produce a very dramatic vibrato that is both fast and wide. See “Vibrato” in Chapter 3 for more information on developing an intense vibrato.

<sup>8</sup> See “Voicings” in Chapter 3 for more information.

### **Speed and Fingering of Turns**

Many bassoonists have a tendency to perform the turns in this solo too quickly, which can often interrupt the smooth, singing quality of the line. Rushing these small notes is usually the result of thinking of them as an ornament attached to the following eighth note. To avoid this, I prefer to think of the grace notes as notes that simply *fill in the sound* between the two main eighths. This broadness can be achieved by beginning the turns slightly sooner, similar to the rhythm shown in Example 9.2.

**Example 9.2.** Donizetti, “Una furtiva lagrima” – mm. 6 to 9, with turns written out



In fact, this is the same notation Donizetti uses for the turns that occur later in the bassoon part, so we can safely assume that this broader style is appropriate for the opening solo as well. Also, one way to make the first turn sound smoother is to use a trill fingering for the G $\flat$  that only requires the addition of the right hand pinky (Fingering 9.2).

### **Contextual Use of the Staccato Marking**

One of the most interesting features of the music from this period is that composers often provided articulation markings with different intents depending on the context of the music. This appears to be true of the staccato markings found in

“Una furtiva lagrima” as well. One common use of the staccato marking during this period was simply to reiterate to the performer that certain notes should be articulated, as historian Clive Brown explains:

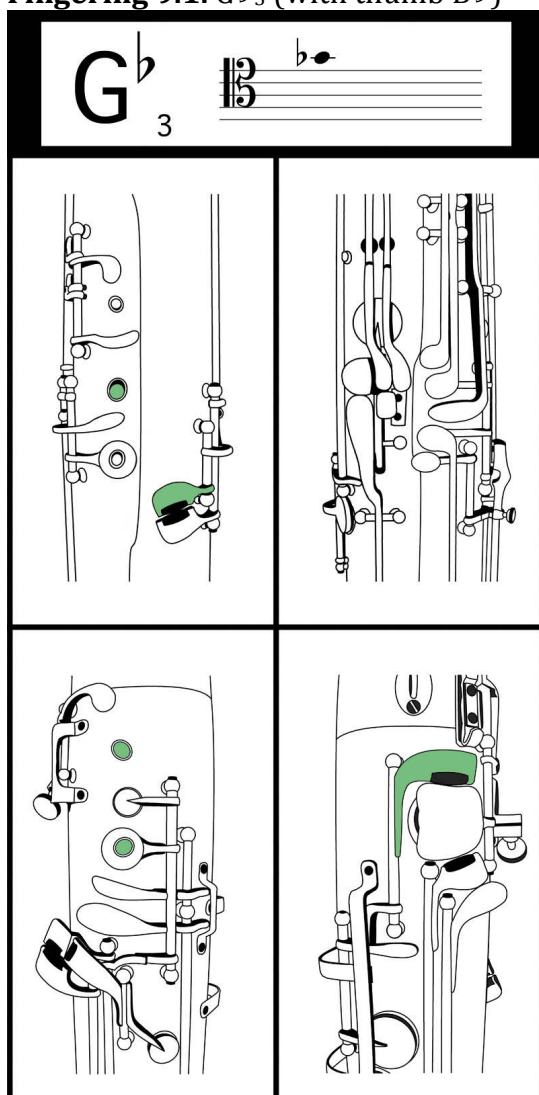
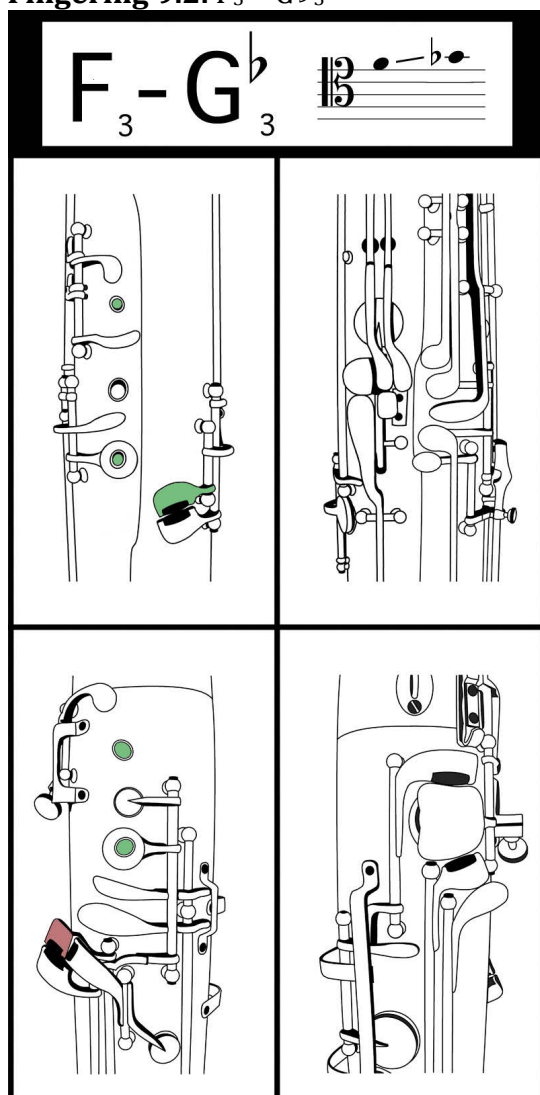
The use of dots or strokes simply to indicate that the notes so marked were not to be slurred, yet not to specify a genuinely staccato execution, appears to be very common in eighteenth- and nineteenth-century music. In many scores of the period these marks are very regularly encountered in mixed figures of slurred and separate notes, even if the composer hardly ever employed them in other contexts (as was often the case in the second half of the eighteenth century). In such passages they are necessary to the player, as Koch observed, to make clear which notes are slurred and which separate. In these circumstances the notes with articulation marks were evidently not expected to be played shorter or sharper than notes without articulation marks that occurred in close proximity to them, though whether the marked and unmarked notes were meant to be played staccato, or whether both were intended to receive some kind of non-legato execution, is often unclear... In other words, these notes will not really be staccato in the commonly understood sense of the term, simply unslurred.<sup>9</sup>

From this perspective, Donizetti’s use of staccato markings in this solo makes much more sense, especially during the mixed articulation passage from mm. 8 to 9. Additionally, this also helps explain the otherwise confusing inclusion of a staccato marking on the very last B $\flat$ . In performance, I like to give these staccato notes a clear but gentle articulation with the tongue, followed by a resonant ending.<sup>10</sup> In essence, I simply play these notes in the same way that I would if there were no additional staccato marking.

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<sup>9</sup> Clive Brown, *Classical and Romantic Performing Practice 1750-1900* (Oxford; New York: Oxford University Press, 1999), 209-10.

<sup>10</sup> See “Articulation” in Chapter 3 for more on resonant endings.

**Fingering 9.1.**  $G\flat_3$  (with thumb  $B\flat$ )**Fingering 9.2.**  $F_3 - G\flat_3$ 

## PARTS, SCORES, AND RECORDINGS

### **Part**

Donizetti, Gaetano. *L'elisir d'amore*. New York: E.F. Kalmus, n.d. Bassoon I part.

### **Score**

Donizetti, Gaetano. *L'elisir d'amore: A Melodrama in Two Acts*. Conductor's score, Vol. 1. Miami: E.F. Kalmus, 1976.

### **Recordings**

Hollywood Bowl Orchestra. Eugene Ormandy, conductor; Mario Lanza, tenor. *Mario Lanza*. Recorded Aug. 27, 1947. Melodram MEL 16512. CD. 1989.

London Symphony Orchestra. Nello Santi, conductor; Plácido Domingo, tenor. *Domingo: Con Amore*. RCA Records AFL1-4265. LP. 1982.

Metropolitan Opera Chorus and Orchestra. James Levine, conductor. *L'elisir d'amore*, by Gaetano Donizetti. Recorded May & Sept., 1989. Deutsche Grammophon 429 744-2. CD. 1990.

Orchestra e Coro del Maggio Musicale Fiorentino. Gabriele Ferro, conductor. *L'elisir d'amore*, by Gaetano Donizetti. Recorded Nov. 1986. Deutsche Grammophon 423 076-2. CD. 1987.

Orchestre du Théâtre National de l'Opéra de Paris. Michelangelo Veltri, conductor; Alfredo Kraus, tenor. *June Anderson & Alfredo Kraus: À l'Opéra de Paris*. Recorded 1987. EMI CDC 7 49067 2. CD. 1988.

Philharmonia Orchestra. David Parry, conductor. *The Elixir of Love*, by Gaetano Donizetti. Recorded Feb. 7-11, 1999. Chandos CHAN 3027(2). CD. 1999.

Uncredited orchestra. Enrico Caruso, tenor. *The Complete Caruso, Vol. 8: 1910-1911*. Recorded Nov. 26, 1911. RCA Records ARM1-3570. LP. 1980.



## CHAPTER 10

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### ***THE SORCERER'S APPRENTICE*** **BY PAUL DUKAS (1865 – 1935)**

**Composed:** Early 1897

**Premiere:** May 18, 1897 at a Société Nationale concert in Paris, with Dukas conducting

#### **Origins**

*The Sorcerer's Apprentice* was only Dukas's third original composition after leaving the Paris Conservatoire in 1889. Dukas, who did not start composing until age fourteen, tried for three straight years to win the prestigious Prix de Rome during his studies at the Conservatoire. Frustrated after his third and final attempt, Dukas abandoned school and enlisted in the military.<sup>1</sup> Though he continued to compose as a hobby, Dukas found a new creative avenue in music criticism, beginning with a review of Wagner's *Ring* in 1892.<sup>2</sup>

Dukas began work on *The Sorcerer's Apprentice* shortly after the premiere of his C Major Symphony in January 1897—eight years after his departure from the Conservatoire. *Sorcerer* was an instant success, and Dukas surely must have felt vindicated after his earlier failures at the Prix de Rome. The work's later use in the

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<sup>1</sup> In the early 1900s, a young Frenchman named Maurice Ravel would also go on to fail in his three tries.

<sup>2</sup> Manuela Schwartz and G.W. Hopkins, "Dukas, Paul," In *Grove Music Online. Oxford Music Online*,  
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/08282>  
(accessed June 30, 2011).

1940 Disney film *Fantasia* cemented its position as one of the most famous and recognizable pieces of orchestral music to this day.

### **Programmatic Elements**

Dukas based *The Sorcerer's Apprentice* on Johann Wolfgang von Goethe's 1797 comic ballad of the same title (in German: *Der Zauberlehrling*).<sup>3</sup> In Goethe's poem, the sorcerer's apprentice attempts to perform magic while the sorcerer is away, and enchants a broomstick to carry buckets of water for him. Initially very pleased with himself, the apprentice quickly loses control of the situation as the broom continues to carry in so much water that the house actually starts to flood. Unable to find the magic words to undo his spell, the apprentice hastily resorts to chopping the broom in half with an axe, only to see both pieces come back to life and continue fetching water from the river at an even greater pace. The story concludes with the sorcerer returning home to this chaotic scene and ordering the broom back into the closet, finally breaking the spell.

As portrayed in Disney's *Fantasia*, the initial *sol*i bassoon passage represents the broomstick first springing to life, while the second *sol*i bassoon passage represents the two freshly-cleaved pieces reanimating to wreak even more havoc. Although it is now somewhat difficult to hear *The Sorcerer's Apprentice* without thinking of *Fantasia*, the association between the sprightly bassoons and enchanted broomsticks was undoubtedly Dukas's original intent as well.

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<sup>3</sup> Goethe's ballad, in turn, was based on a 2nd Century story by the Greek satirist Lucian of Samosata.

## REHEARSAL 43 TO 45

The two excerpts from *Sorcerer's Apprentice* are probably the most well-known bassoon passages to non-musicians; out of the two, the second, longer excerpt is more likely to be asked on auditions. I recommend a tempo of about ♩. = 114-118, which seems pretty standard fare (in fact, the Berliner Philharmoniker recording is the only included example that takes a tempo significantly faster than this).

### Articulation

The most important consideration for this excerpt should be the articulation style of the staccato notes. Though *Sorcerer's Apprentice* was originally composed for French bassoons, many modern players do not take time to consider exactly how different our German bassoons are from the ones Dukas had in mind. While it is fairly common knowledge that French bassoons were much easier to play in the high register because of a narrower bore and simplified fingering mechanisms, the inherent differences in articulation are less well-known. As William Waterhouse explains:

[...] the 19th century French instrument possessed a quality of dry, crisp staccato which was also capitalized upon by many composers... However these days the German system bassoon has somewhat changed in character, being designed more for sonority and strength rather than the delivery of these effects. All too often today's playing styles are better suited to powerful expressiveness than to airy delicacy—delivering emphatic accents rather than light staccato.<sup>4</sup>

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<sup>4</sup> Waterhouse, 111-12.

Waterhouse goes on to specifically recommend this “French type” of dry staccato for *Sorcerer’s Apprentice*.<sup>5</sup>

Ernest Ansermet’s recording with the Orchestre de la Suisse Romande perfectly illustrates the above differences between the natural staccato articulations of German and French bassoons. The airy staccato of the French bassoon allows for a much longer musical line, whereas the peckish staccatos found so often with the German bassoon are much more deliberate, often making the line sound more vertical than horizontal. The increased resistance of the German instrument is responsible for these differences,<sup>6</sup> and it is very noticeable when comparing the Ansermet recording with Ormandy’s recording with the Philadelphia Orchestra. The staccatos of the German instruments are more deliberate and forceful, whereas the staccatos of the French instruments allow the tone of each note to “breathe” a little more, giving the line a more effortless sound.

To create a similarly light “French style” of staccato on our German bassoons, we must make a conscious effort to give each note more tone, while at the same time keeping a staccato articulation (it is important to remember is that the term *staccato* means “detached” or “separated,” not “short”). Much like with Bartók’s Concerto for Orchestra, we can utilize different types of staccato for notes of different lengths. In order not to disturb the lines of quicker eighth notes, we should utilize a “tongue stop” staccato that keeps the movement of the jaw as minimal as possible.

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<sup>5</sup> Waterhouse, 116. It is important to clarify here that “dry” does not mean “clipped” or “pecky.”

<sup>6</sup> In reality, the French bassoon has much more in common with the bassoons of the late-eighteenth and early-nineteenth centuries than with the German bassoon of the twentieth century.

Unfortunately, many players think that stopping the note with the tongue automatically equates to playing incredibly short and accented. In reality, this articulation can also be used to create a light, dry staccato, as Waterhouse explains:

Care must be exercised taken [*sic*] not to allow the action of the tongue to chop off abruptly the end of a note or phrase. Its impact should not be violent like a cushion hitting a pole.<sup>7</sup>

Likewise, we can give the staccato quarter notes a quick taper (what Weisberg calls a “resonant ending”) instead of a harsh ending with the tongue; doing so allows us to play a short note that retains its natural resonance.<sup>8</sup> Of the included recordings using German bassoons, I think the Berliner Philharmoniker does the best job at conveying this drier staccato articulation; as such, their phrasing is much lighter and more “horizontal” than in any of the other recordings.<sup>9</sup>

### **A Brief Note About Phrasing**

Another way to prevent the passage from having a “vertical” feel is to bring out the smaller gestures more. Example 10.1 shows a melodic reduction of the section beginning at bar 3 of Rehearsal 44, and specifically highlights the descending lines of pick-ups notes that we should bring out in our phrasing.

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<sup>7</sup> Waterhouse, 114.

<sup>8</sup> See “Articulation” in Chapter 3.

<sup>9</sup> I think that this is somehow related to this recording also being significantly faster than the other examples; the staccatos may not sound as short simply because of the faster tempo.

**Example 10.1.** Dukas, *The Sorcerer's Apprentice*, bar 3 of Rehearsal 44 to Rehearsal 45, melodic reduction

The image displays a melodic reduction of a musical passage from Dukas's *The Sorcerer's Apprentice*. It consists of four staves of music, all in bass clef, with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/8 time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. The first staff contains five measures, the second and third staves contain six measures each, and the fourth staff contains five measures. The music features a mix of eighth and quarter notes, with some measures containing rests. Slurs are used to group notes across measures, indicating phrasing. The overall structure is a single melodic line reduced to its essential notes and rests.

## PARTS, SCORES, AND RECORDINGS

### **Part**

Dukas, Paul. *The Sorcerer's Apprentice: Scherzo*. New York: E.F. Kalmus, n.d.  
Bassoons I, II, & III part.

### **Score**

Dukas, Paul. *L'apprenti sorcier: Scherzo d'après une ballade de Goethe*. Paris: Durand, 1931.

Hürlimann, M., ed. *Composer's Autographs, Vol. 2: From Schubert to Stravinsky*.  
Preface by Ernst Roth. London: Cassell, 1968.

### **Recordings**

Berliner Philharmoniker. James Levine, conductor. *Symphony No. 3 "Organ"*, by Camille Saint-Saëns; *L'apprenti sorcier*, by Paul Dukas. Recorded 1986.  
Deutsche Grammophon 419 617-2. CD. 1987.

New York Philharmonic. Leonard Bernstein, conductor. *Bernstein Conducts for Young People: All-Time Children's Favorites*. Columbia Masterworks D3S 785.  
LP. 1968.

Orchestre de la Suisse Romande. Ernest Ansermet, conductor. *The Ultimate Wizard Album*. Universal Classics 289 470 325-2. CD. 2001.

Oslo Philharmonic Orchestra. Mariss Jansons, conductor. *Feste Romane*, by Ottorino Respighi; *Daphnis et Chloe Suite No. 2*, by Maurice Ravel; *L'apprenti sorcier*, by Paul Dukas. Recorded 1989. EMI Records CDC 7 49964 2. CD. 1990.

Philadelphia Orchestra. Eugene Ormandy, conductor. *Symphonie fantastique*, by Hector Berlioz; *The Sorcerer's Apprentice*, by Paul Dukas; *Night on Bald Mountain*, by Modest Mussorgsky. Sony Classical SBK 89833. CD. 2002.

Wiener Philharmoniker. *Missa solemnis*, by Ludwig van Beethoven; *Pulcinella Suite*, by Igor Stravinsky; *L'apprenti sorcier*, by Paul Dukas. Recorded 1953.  
Deutsche Grammophon 435 331-2. CD. 1991.

## CHAPTER 11

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### **OVERTURE TO *THE MARRIAGE OF FIGARO*, K. 492 BY WOLFGANG AMADEUS MOZART (1756 – 1791)**

**Composed:** Beginning October/November 1785

**Premiere:** May 1, 1786 at the Burgtheater in Vienna, conducted by Mozart

#### **Origins**

Mozart decided to make *Le nozze di Figaro* into an opera for one main reason: *Figaro* was the sequel to an earlier, highly successful opera, which itself was based on a highly successful book. The opera, *Il barbiere di Siviglia, ovvero La precauzione inutile* (The Barber of Seville, or The Useless Precaution) by Giovanni Paisiello, was performed to huge crowds all across Europe, and at sixty performances became the most-performed opera in the history of the Vienna theater during the eighteenth century.

*Il barbiere di Siviglia* was an opera adaption of the well-known play by Pierre Beaumarchais, so it is no wonder that Beaumarchais' 1778 sequel *La folle journée, ou Le mariage de Figaro* (The Wild Day, or The Marriage of Figaro) seemed like very promising source material to Mozart. The popularity of the German translation published in 1785 only made the decision to adapt it that much easier.<sup>1</sup>

*Figaro* was the first collaboration between Mozart and librettist Lorenzo Da Ponte, who would also go on to write the librettos for Mozart's *Così fan tutte* and

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<sup>1</sup> Cliff Eisen, et al., "Mozart," In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40258pg3> (accessed April 3, 2011).



*Don Giovanni*. Although little written material concerning *Figaro* has survived from Mozart, Da Ponte does provide a firsthand account of the opera's genesis:

In conversation with me one day... he asked me whether I could easily make an opera from a comedy by Beaumarchais—*Le Mariage de Figaro*. I liked the suggestion very much, and promised to write one. But there was a very great difficulty to overcome. A few days previous, the Emperor had forbidden the company at the German theatre to perform that comedy, which was too licentious, he thought, for a self-respecting audience: how then to propose it to him for an opera? Baron Wetzlar offered, with noble generosity, to pay me a handsome price for the words, and then, should we fail of production in Vienna, to have the opera presented in London, or in France. But I refused this offer and proposed writing the words and the music secretly and then awaiting a favourable opportunity to show them to the Directors [of the Opera], or to the Emperor himself, for which step I confidently volunteered to assume the responsibility... I set to work, accordingly, and as fast as I wrote the words, Mozart set them to music. In six weeks everything was in order.<sup>2</sup>

When Da Ponte initially presented *Figaro* to the emperor, he was greeted with an incredulous reminder that the emperor himself had just forbidden any performances of the comedy. Da Ponte responded:

'Yes Sire,' I rejoined, 'but I was writing an opera, and not a play. I had to omit many scenes and to cut others quite considerably. I have omitted or cut anything that might offend good taste or public decency at a performance over which the Sovereign Majesty might preside. The music, I may add, as far as I may judge of it, seems to me marvelously beautiful.'<sup>3</sup>

To this, the emperor simply replied, "Good! If that be the case, I will rely on your good taste as to the music and on your wisdom as to the morality. Send the score to the copyist."<sup>4</sup>

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<sup>2</sup> H.C. Robbins Landon, *Mozart: The Golden Years* (New York: Thames & Hudson, 2006), 155-56.

<sup>3</sup> Landon, *Mozart: The Golden Years*, 156.

<sup>4</sup> *Ibid.*

The premiere was given on May 1, 1786, with Mozart conducting from the pianoforte. The initial reaction was divided at the premiere, but by the day after the third performance the emperor was forced to issue an order limiting the number of encores, even stating that no pieces for more than one voice were to be repeated.<sup>5</sup>

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### MM. 139 TO 171

The passage at the recapitulation of the overture is an extended version of the opening melody; remember, it *is* the melody, so don't neglect the musical inflections!<sup>6</sup> As for choosing an appropriate tempo for auditions, McGill provides some very useful insight:

[...] in an audition, time seems compressed and we tend to feel that our tempos are not fast enough, so we rush. But those listening are not worked up as you may be. They hear everything as its real speed. To be safe, and to avoid being your own worst enemy, take each quick excerpt one or two metronome markings slower than you feel it should be played. Clarity adds a sense of speed. Fast and sloppy versus a little less fast and clean—you be the judge.<sup>7</sup>

This can be applied to all fast technical excerpts, but it is especially applicable to the somewhat deceptive *Figaro* passages. In the case of the two eighth-note excerpts, if you begin them too quickly then you may very well find yourself reaching the tongued notes and not being able to articulate them at that speed. A solid audition tempo to shoot for is about ♩ = 138-144, the same range as most of the other technical excerpts discussed here.

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<sup>5</sup> Landon, *Mozart: The Golden Years*, 163.

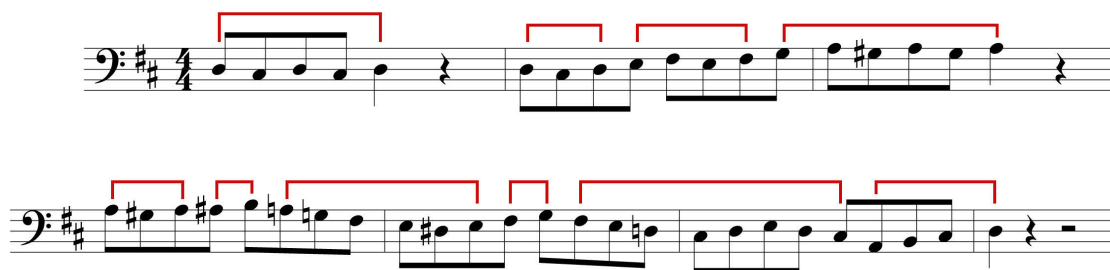
<sup>6</sup> Also see the two excerpts from *Symphonie fantastique* in Chapter 7.

<sup>7</sup> McGill, 277-78.

## Note Groupings

McGill uses this excerpt from *Figaro* as a textbook example for what he calls “mentally eliminating” difficult intervals like the C# – A interval in bar 6. Realizing that the two notes do not actually belong together will lessen the tendency to rush the notes, and make the interval much easier.<sup>8</sup> McGill also discusses his recommended note groupings, shown below in Example 11.1.

**Example 11.1.** Mozart, Overture to *The Marriage of Figaro* – mm. 1 to 7, David McGill’s note groupings<sup>9</sup>



While there is certainly nothing wrong with these groupings, I prefer instead to group the notes based on their scalar motion instead of their neighboring motion (Example 11.2). There are a number of reasons for this decision:

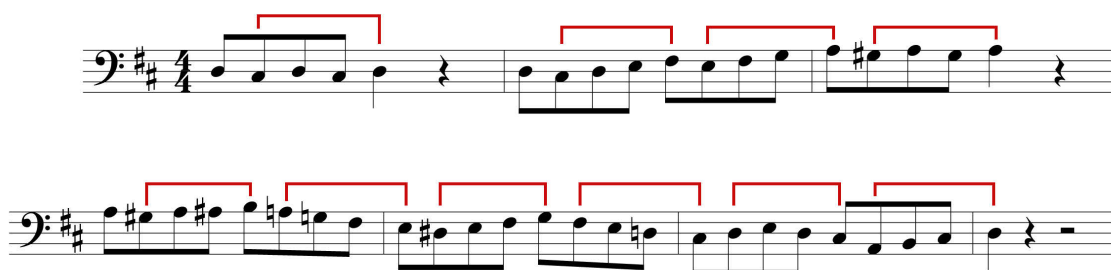
- The groupings are consistent throughout the entire passage
- The notes lead to and away from the main notes on the beats, following the hairpins we should give to show the rising and falling musical gesture (Example 11.3)
- These groupings alleviate rushing tendencies during the three-note neighboring figures (such as D – C# – D and F# – E – F# in the second bar) by separating the first note from the following notes

<sup>8</sup> See the *Scheherazade* cadenzas in Chapter 15 for another example of an interval that benefits from “mentally eliminating” it.

<sup>9</sup> McGill, *Orchestral Excerpts for Bassoon*, Track 2.

- The pick-up motion of the groupings also helps keep the air moving forward, reducing the chances that the reed will stop vibrating during resistant intervals like E – F $\sharp$

**Example 11.2.** Mozart, Overture to *The Marriage of Figaro* – mm. 1 to 7, author's note groupings<sup>10</sup>



**Example 11.3.** Mozart, Overture to *The Marriage of Figaro* – mm. 1 to 7, practice fermatas and hairpins



Moving the air forward is especially important in fast technical excerpts, as

Weait explains:

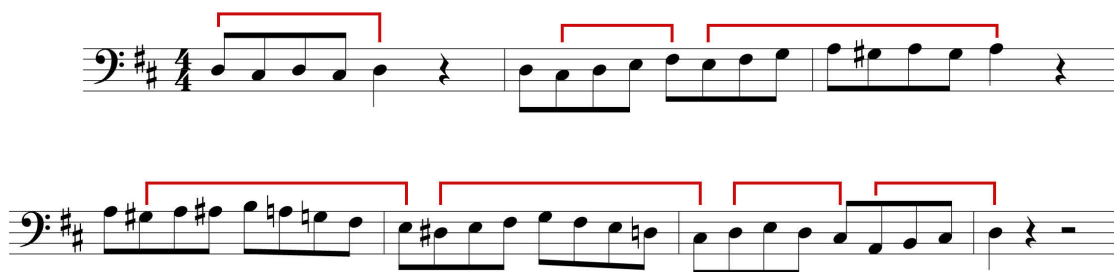
In addition to using faster air when we play higher notes, we should also use faster air when playing fast notes. I speculate that air speed reduces because the player subconsciously thinks, “I am playing fast notes, my fingers must do the work.” In fact, while the fingers are working faster the notes need as much or more fuel (air!) to function properly.<sup>11</sup>

<sup>10</sup> These same groupings are also applicable to the second half of this excerpt.

<sup>11</sup> Weait, 118.

To practice these groupings, add fermatas and very obvious hairpins (which should eventually be scaled back to fit into a *piano* dynamic) as shown in Example 11.3. Once this motion is comfortable, try thinking of the larger groupings and musical gestures shown in Example 11.4.

**Example 11.4.** Mozart, Overture to *The Marriage of Figaro* – mm. 1 to 7, author's note groupings (simplified)



To practice these passages effectively, apply the same methods of rhythmic variations and additive practice described in Chapter 5 (Beethoven's Fourth Symphony) and Chapter 14 (Ravel's Piano Concerto).

## PARTS, SCORES, AND RECORDINGS

### **Part**

Mozart, Wolfgang Amadeus. *The Marriage of Figaro*. Miami: E.F. Kalmus, n.d.  
Bassoon I part.

### **Scores**

Mozart, Wolfgang Amadeus. *Le nozze di Figaro*, KV 492. Urtext of the New Mozart Edition. Edited by Ludwig Finscher. Kassel: Bärenreiter, 2011.

\_\_\_\_\_. *Le nozze di Figaro: Facsimile of the Autograph Score*. Introductory essay by Norbert Miller; musicological introduction by Dexter Edge. Los Altos, CA: Packard Humanities Institute, 2007.

### **Recordings**

Berlin Radio Symphony Orchestra. Roberto Paternostro, conductor. *Mozart: Musical Masterpieces*. International Masters USP D501 13000. CD. 2005.

English Baroque Soloists. John Eliot Gardiner, conductor. *Le nozze di Figaro*, K. 492, by Wolfgang Amadeus Mozart. Recorded June-July 1993. Archiv Produktion 439 871-2. CD. 1994.

Leipzig Philharmonic Orchestra. Rudolf Wallenstein, conductor. *Symphony No. 40; Le nozze di Figaro*, by Wolfgang Amadeus Mozart. Imperial Classics CD 62092. CD. n.d.

London Philharmonic Orchestra. Alfred Scholz, conductor. *Famous Overtures: Mozart, Beethoven, Brahms, Tchaikovsky*. Classical Gold CLGLUX 022. CD. 1996.

\_\_\_\_\_. Sir Georg Solti, conductor. *Le nozze di Figaro*, by Wolfgang Amadeus Mozart. London 410 150-2. CD. 1983.

Metropolitan Opera Chorus and Orchestra. James Levine, conductor. *Le nozze di Figaro*, KV 492, by Wolfgang Amadeus Mozart. Recorded May 1990. Deutsche Grammophon 431 620-2. CD. 1991.

## CHAPTER 12

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### **SYMPHONY NO. 35 IN D MAJOR, K. 385 'HAFFNER'** **BY WOLFGANG AMADEUS MOZART (1756 – 1791)**

**Composed:** Original serenade written approximately from July 20 to August 7, 1782; symphony constructed February-March 1783

**Premiere:** Original serenade first performed in early August 1782 in Salzburg; symphony premiered March 23, 1783 at the National Theatre (Burgtheater) in Vienna, conducted by Mozart

#### **Origins**

Mozart was pressured into composing what would eventually become his *Haffner Symphony* during one of the busiest periods of his life: not only was he busy conducting and arranging wind parts from his hit opera *The Abduction from the Seraglio*, but he was also entrenched in preparations for his contentious wedding to Constanze Weber. So it seemed particularly poor timing when Mozart's father requested a new serenade for an upcoming festival celebrating the ennoblement of family friend Sigmund Haffner. In a letter dated July 20, Mozart replies:

By Sunday week my opera has to be completely arranged for wind instruments, or someone else will get ahead of me, and reap the profits: and now I am supposed to write a new symphony [i.e., serenade] too! How will it be possible?... Oh well, I will have to give up my nights to it, for it cannot be done any other way; and to you, my dear father, and I will work as fast as possible, short of sacrificing good composition to haste.<sup>1</sup>

Mozart was known to hastily reuse his own music to fulfill uninteresting or time-sensitive obligations, but in this instance it seems he was left with little choice

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<sup>1</sup> Edward Downes, *The New York Philharmonic Guide to the Symphony* (New York: Walker and Company, 1976), 680.

but to compose an entirely new serenade and send it to his father as it was completed. On the 27th he writes:

You will make a face when you see that you are receiving only the first *Allegro* but there's no help for it. I had to compose another serenade [*"Nacht-musique"*] at top speed, but for wind instruments only, otherwise I could have used the same one for you. On Wednesday the 31st, I will also send the two *Minuets*, the *Andante*, and the final piece; and if I can, I'll also send a march...<sup>2</sup>

Mozart, however, was not able to meet his self-imposed deadline of the 31st. Instead, he writes back to his father:

You see, my intentions are good, but what one can't do, simply cannot be done! I just will not smear any old notes down on the paper—so I can't send you the rest of the score until next post-day.<sup>3</sup>

One week later—and three days after his wedding—Mozart finally sent the remainder of the six-movement serenade to his father. While Mozart's letters give us the greatest insight into the pressures he was facing to complete this work, his autograph score shows clear signs as well. In fact, the final movement his father received (a short march) was composed in such haste that Mozart only had time to enter the first eight bars of the timpani part into the score.<sup>4</sup>

Also telling is that Mozart had no recollection of the score only six months after he had written it. In February 1783, Mozart found himself short of music for an upcoming concert series, and requested that his father return the score of his *Haffner* serenade. Upon its arrival, Mozart was able to transform the serenade into a symphony by simply discarding two of the movements (the march and one of the

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<sup>2</sup> Downes, 680.

<sup>3</sup> Ibid.

<sup>4</sup> Landon, *The Mozart Compendium*, 276.



minuets) and adding flutes and clarinets to the ensemble.<sup>5</sup> Mozart was pleasantly surprised by the result, notifying his father, “My new Haffner symphony has positively amazed me, for I had forgotten every single note of it. It must surely produce a good effect...”<sup>6</sup>

The concert was a success as well, and Mozart reported that the Emperor himself was quite pleased by the “new” symphony:

The theater could not possibly have been more crowded and all the boxes were taken... But what pleased me most was that His Majesty the Emperor was there too, and that he was so pleased, and what loud applause he gave me... It is his custom to send the money to the box office before he comes to the theater, otherwise I might really have expected more from him, for his satisfaction was boundless.<sup>7</sup>

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#### IV. Presto – mm. 9 to 37

When Mozart finally sent the remainder of his *Haffner* serenade to his father, he only had this to say about the finale: “The first *Allegro* should be done with great fire, and the last should go just as fast as possible.”<sup>8</sup> Like most of the technical excerpts discussed here, a tempo of ♩ = 138-144 is acceptable for auditions, and this is the tempo taken in many of the included examples as well.

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<sup>5</sup> You can see in the autograph facsimile that Mozart simply added the flute and clarinet parts to the top and bottom staves, respectively.

<sup>6</sup> Alfred Einstein, *Mozart: His Character, His Work* (New York: Oxford University Press, 1945), 214.

<sup>7</sup> Downes, 680-81.

<sup>8</sup> *Ibid.*, 680.

### **Developing a Fast Single Tongue**

As a bassoonist who relies almost entirely on single tonguing, I can assure readers that it *is* in fact possible to develop a single tongue fast enough for this excerpt. More than tonguing speed, though, *Haffner* tests our tonguing *endurance*. It is one thing to be able to tongue sixteenth notes at  $\text{♩} = 138\text{--}144$  for a measure or two, but a vastly more difficult task to do so for thirty bars.

As Waterhouse explains, the most important aspect of developing a fast single tongue involves ensuring that there is no excess movement in the jaw or throat. He offers the following sage advice: “It is axiomatic that maximum speed will only be achieved if and when there is little muscular involvement elsewhere.”<sup>9</sup> Therefore, it makes sense that the most important thing we must do to develop a fast single tongue is to discover and remove any extraneous movement in the tonguing process. We can take notice and then work to remove any visible jaw or embouchure movement by practicing in front of a mirror.<sup>10</sup> The mechanics and considerations of fast tonguing are explained in greater detail in Chapter 3.

For passages with wide leaps, such as those found in mm. 32 to 36, Waterhouse also suggests adopting a “mid-point embouchure” that will accommodate both extremes of the interval.<sup>11</sup> More important than altering our embouchure for both notes of the leap is to focus on changing our internal voicing. For the octave leaps in mm. 32 to 36, I use either an “OOH” or “AAH” voicing for the

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<sup>9</sup> Waterhouse, 123.

<sup>10</sup> If you do not have a large mirror handy, use the built-in camera on your laptop computer if you have one.

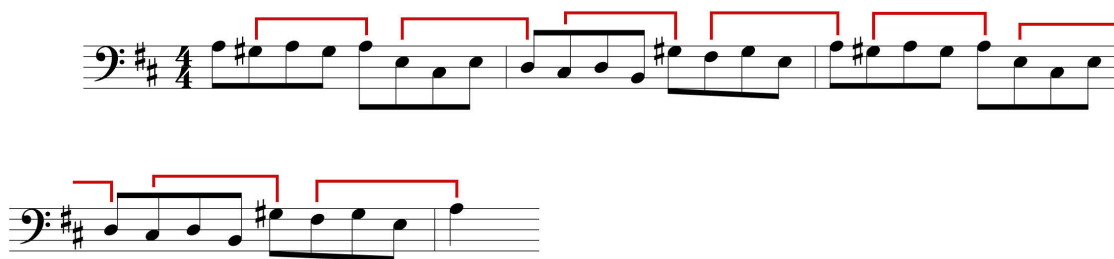
<sup>11</sup> Waterhouse, 117.

bottom notes and an “EEE” voicing for the upper notes.<sup>12</sup> The upper E<sub>3</sub>s also have a tendency to be flat in this passage, so I add the right hand thumb B $\flat$  to help keep the pitch up (Fingering 12.1).

### **Note Groupings**

As we discussed for Beethoven’s Fourth Symphony (Chapter 5), note groupings can play a huge role in keeping the air stream moving forward during fast tonguing passages. As you work to develop a fast single tongue action, it is important to remember that the airstream actually plays a more important role than the tongue itself; a simple way of remembering this is to realize that the airstream can exist without tonguing, but tonguing cannot exist without the airstream. The middle section (mm. 26 to 30) can be especially troublesome because of the lower range and M6 interval between the B and G $\sharp$ , so I prefer using the groupings shown in Example 12.1 to keep the air moving forward.

**Example 12.1.** Mozart, Symphony No. 35, Mvt. IV – mm. 26 to 30, note groupings



Because these groupings are very forward-looking (always providing three pick-up notes to the main beats), they help to keep the air flowing forward as well.<sup>13</sup> In contrast, playing the passage in four-note groupings as beamed can inadvertently cause the air to falter in between the larger leaps. To practice these groupings and develop this sense of forward motion, try adding fermatas to beats one and three (Example 12.2).

**Example 12.2.** Mozart, Symphony No. 35, Mvt. IV – mm. 26 to 30, re-beamed music with practice fermatas




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<sup>13</sup> These three-note pick-ups also help bring out the harmonic motion by emphasizing A (1̂), D (5̂), G# (7̂), and a return to A (1̂).

**Fingering 12.1. E<sub>3</sub> (with thumb B<sub>b</sub>)**

<p>Musical notation for E<sub>3</sub> (E2) in bass clef, with a subscript 3 indicating the fingering.</p>	
<p>Diagram 1: Initial hand position on the bass staff. The thumb is on B<sub>b</sub> (first line), and the index finger is on E<sub>3</sub> (second line). The middle and ring fingers are on the third and fourth lines respectively. The pinky is on the fifth line.</p>	<p>Diagram 2: Hand position showing the thumb moving to B<sub>b</sub> (first line) and the index finger moving to E<sub>3</sub> (second line). The middle and ring fingers are on the third and fourth lines respectively. The pinky is on the fifth line.</p>
<p>Diagram 3: Hand position showing the thumb moving to B<sub>b</sub> (first line) and the index finger moving to E<sub>3</sub> (second line). The middle and ring fingers are on the third and fourth lines respectively. The pinky is on the fifth line.</p>	<p>Diagram 4: Hand position showing the thumb moving to B<sub>b</sub> (first line) and the index finger moving to E<sub>3</sub> (second line). The middle and ring fingers are on the third and fourth lines respectively. The pinky is on the fifth line.</p>

## PARTS, SCORES, AND RECORDINGS

### **Part**

Mozart, Wolfgang Amadeus. *Symphonie Nr. 35, K.V. 385*. Wiesbaden: Breitkopf & Härtel, 1965. Bassoon I part.

### **Scores**

Mozart, Wolfgang Amadeus. *Symphony in D Major "Haffner Symphony" No. 35, KV 385*. Urtext of the New Mozart Edition. Edited by Christoph-Hellmut Mahling. Kassel: Bärenreiter, 1970.

\_\_\_\_\_. *Symphony No. 35 in D, K. 385: "Haffner" Symphony: Facsimile of the original manuscript owned by the National Orchestral Association, New York*. New York: Oxford University Press, 1968.

### **Recordings**

Academy of St. Martin in the Fields. Sir Neville Marriner, conductor. *Mozart: Symphonies 21-41*. Philips 422 502-2. CD. 1990.

Berliner Philharmoniker. Claudio Abbado, conductor. *Symphony No. 28 in C Major, K. 200; Symphony No. 29 in A Major, K. 201; Symphony No. 35 in D Major, K. 385 "Haffner", by Wolfgang Amadeus Mozart*. Recorded June 1991. Sony Classical SK 48063. CD. 1992.

Berlin Philharmonic. Karl Böhm, conductor. *Symphony No. 35, "Haffner"; 36, "Linz"; 38, "Prague", by Wolfgang Amadeus Mozart*. Recorded Oct. 1959. Deutsche Grammophon 447 417-2. CD. 1995.

Cleveland Orchestra. Christoph von Dohnányi, conductor. *Symphonies 35-41, by Wolfgang Amadeus Mozart; Orchesterwerke, by Anton Webern*. Recorded 1990. London 436 421-2. CD. 1993.

Royal Concertgebouw Orchestra. Nikolaus Harnoncourt, conductor. *Mozart: The Late Symphonies – Nos. 31-41*. Teldec 9031-72484-2. CD. 1991.

Vienna Philharmonic. James Levine, conductor. *A Celebration in Music*. Deutsche Grammophon 474 487-2. CD. 2003.

## CHAPTER 13

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### *BOLERO*

BY MAURICE RAVEL (1875 – 1937)

**Composed:** 1928

**Premiere:** November 22, 1928 at the Paris Opera, conducted by Walther Straram

#### Origins

For Maurice Ravel, *Bolero* was essentially a compositional experiment that began with a commission from Ida Rubinstein for her dance company in Paris. According to his good friend Gustave Samazeuilh, Ravel came up with the melody one morning before a leisurely swim while noodling away at the piano with just one finger.<sup>1</sup> Ravel turned to his friend and remarked:

Don't you think this theme has an insistent quality? I'm going to try to repeat it a number of times without any development, gradually increasing the orchestra as best I can.<sup>2</sup>

Five months after this conversation, Ravel had completed the score for *Bolero*. The structure of the piece was based on the repetition of only two melodies, and was highly unusual for the time. Music critic Michel Dimitri Calvocoressi reported a conversation with the composer in the July 11, 1931 issue of *The Daily Telegraph*:

I asked Ravel whether he had any particular remarks to offer on his *Bolero*, which had been made the subject of heated discussions in England as elsewhere. His reply was: 'Indeed, I have. I am particularly desirous that there should be no misunderstanding about this work. It constitutes an experiment in a very special and limited direction, and should not be suspected of aiming at achieving anything different from, or anything more

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<sup>1</sup> Field, 458.

<sup>2</sup> Ibid.

than, it actually does achieve. Before its first performance, I issued a warning to the effect that what I had written was a piece lasting seventeen minutes and consisting wholly of “orchestral tissue without music”—of one long, very gradual crescendo. There are no contrasts, and there is practically no invention except the plan and the manner of the execution... It is perhaps because of these peculiarities that no single composer likes the *Bolero*—and from their point of view they are quite right. I have carried out exactly what I intended, and it is for listeners to take it or leave it.’<sup>3</sup>

While it is clear that Ravel approached *Bolero* as a sort of self-imposed challenge in orchestration and repetitiveness, what is not clear is exactly *why* Ravel chose this approach. In a 1932 interview, Ravel remarked that he was heavily influenced by the idea of a factory, and even envisioned one as the backdrop for the ballet performances:

I love going over factories and seeing vast machinery at work. It is awe-inspiring and great. It was a factory which inspired my *Bolero*. I would like it always to be played with a vast factory in the background.<sup>4</sup>

A New York Times article published in 2008 suggested that Ravel might have been in the early stages of *frontotemporal dementia* (also known as Pick’s Disease) by 1928.<sup>5</sup> Signs of this rare brain condition were beginning to appear in the form of spelling errors that Ravel made in his scores and letters,<sup>6</sup> and the illness may have contributed to Ravel’s impulse to compose a piece of such a repetitive nature. He frequently complained of suffering from insomnia and *cerebral anaemia* after serving in World War I, and was officially diagnosed with Pick’s Disease when his

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<sup>3</sup> Field., 459.

<sup>4</sup> Ibid., 460.

<sup>5</sup> Sandra Blakeslee, “A Disease That Allowed Torrents of Creativity,” *New York Times*, April 8, 2008, <http://www.nytimes.com/2008/04/08/health/08brai.html> (accessed April 17, 2011).

<sup>6</sup> Ibid.



condition worsened after a serious car accident in 1932.<sup>7</sup> By this period, Ravel found it practically impossible to put music down onto paper, and was essentially in retirement. In December 1937, Ravel underwent an experimental brain operation that he was never able to recover from, and died only a few days later. Despite its composition almost 10 years before his death, *Bolero* was one of Ravel's final works.

### **Programmatic Elements**

*Bolero* contains a persistent, underlying triplet rhythm that is similar to what is found in the Spanish dance music of the same name. However, Ravel was quick to point out that his *Bolero* was not as close to a traditional bolero as its title might suggest; in fact, he had originally titled the work *Fandango* after a Spanish dance that shares a similar rhythm. This suggests that Ravel's approach was to use the basic rhythmic underpinnings of Spanish dance music in order to convey an inherently Spanish character, rather than to rigidly follow any particular dance form.

In 1930, Ravel commented:

As far as *Bolero* is concerned, if it interests you, I would like to say, to avoid any misunderstanding, that in reality there is no such bolero, that is, I have not given this piece the typical nature of this Spanish dance, intentionally so. Its theme and rhythm are repeated to the point of obsession without any picturesque intention, in a *moderato assai* tempo... Both theme and accompaniment were deliberately given a Spanish character. I have always had a predilection for Spanish things. You see, I was born near the Spanish border, and there is also another reason: my parents met in Madrid...<sup>8</sup>

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<sup>7</sup> Barbara L. Kelly, "Ravel, Maurice," In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/52145> (accessed April 17, 2011).

<sup>8</sup> Field, 459.

Coincidentally, two of Ravel's other works that feature the bassoon prominently—*Alborada del gracioso* and *Rapsodie espagnole*—also express a similarly strong affinity for the music and culture of Spain.

The original production of *Bolero* by Ida Rubinstein's dance company consisted of a simple premise that closely mirrored the cumulative structure of the score: a young girl (Rubenstein) begins dancing a bolero atop a table in a dimly-lit Spanish café, and other dancers join in as the music progresses, crescendoing until the climax. Ravel, who was inspired by the imagery of factories, also envisioned a factory for the background of the performances. As he imagined it, the machinations would provide the perfect visual metaphor for the relentless, unwavering rhythm of the music. Unfortunately for Ravel, this interpretation would not be performed in Paris until 1941, over three years after his death.

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### BAR 3 OF REHEARSAL 2 TO REHEARSAL 3

The bassoon solo in *Bolero* comes near the beginning of the piece, directly after the opening solos of the flute and clarinet. These two instruments begin with statements of the *A* theme, which is a consonant melody characterized by its metric and rhythmic regularity, and one octave range. The bassoon follows with the first appearance of the *B* theme, creating an overarching antecedent-consequent melodic structure. In contrast to the *A* theme, the *B* theme is highly dissonant and often places the metrical emphasis on parts of the measure other than the downbeat. Also noteworthy is that the *B* theme spans a range of two octaves and a minor second—over twice that of the *A* theme.

### **Tempo and Rhythm**

Deciding on an appropriate tempo for *Bolero* is the first important step towards preparing a musical, rhythmically accurate performance. Choose a tempo that is too slow and the solo will sound stagnant and laborious, yet choose a tempo that is too fast and the finer nuances of the gestures will be lost. Furthermore, rhythmic accuracy becomes more difficult when the subdivisions must be internalized at a slower tempo, while technical challenges such as the repeated high  $D\flat - C - B\flat$  gesture can seem overwhelming if the pace is too brisk. Bearing all these considerations in mind, the tempo I recommend for *Bolero* is  $\text{♩} = 70\text{-}72$ .

This is similar to the tempo Claudio Abbado takes in his recording with the London Symphony Orchestra, and listeners will likely notice how much more fluid and dance-like it sounds than the other examples. On the opposite end of the spectrum is Skrowaczewski's painfully slow performance with the Minnesota Orchestra, which clocks in with a tempo around  $\text{♩} = 56$ . Keep in mind, *Bolero* was originally written for live dancing, and choosing such a slow tempo undermines the character and original intent of the piece.

### **Rhythmic Accuracy**

The main thing most audition committees listen for in *Bolero* is rhythmic accuracy. This topic could fill an entire chapter by itself, but I will take time to outline just a few of the practice techniques at our disposal. The best advice I can give is to practice religiously with a metronome—sometimes set to sixteenth-note subdivisions and sometimes set to eighth-note subdivisions—and then record and

listen to yourself as much as possible. Make note of your own personal tendencies. For example, I tend to start passages that come after rests just a *hair* early, while I tend to play notes that come directly after sustained notes or breath markings slightly late. However, I would have never discovered these tendencies without recording myself over and over, and this should be a step that all students should work to incorporate into their own practice. My simple setup consists of my laptop, a \$100 USB Yeti microphone, and Logic Pro recording software (though you can also use a program like Audacity, which is available to download for free). The technology and software is cheap and easy enough that self-recording should be a regular part of everyone's practice sessions.

As we discussed in Chapter 5 (Bartók's Concerto for Orchestra), one effective practice technique for developing rhythmic stability is to replace sustained notes with tongued sixteenths (Example 13.1). In his excerpt CD<sup>9</sup> and book,<sup>10</sup> McGill also gives very useful advice for dealing with the two sections that have eighth-sixteenth-triplet rhythmic progressions. He points out that the rhythm of each subsequent grouping (clarified in Example 13.2a) does not change until the *second* note of the grouping signals that it has (Example 13.2b). He writes, "In all music, if you think of where the next beat will arrive, instead of where the last beat has sounded, your solid rhythm will be the envy of your colleagues."<sup>11</sup> Playing the F and D as if they each belonged to the *previous* rhythmic grouping will help alleviate the tendency to rush here.

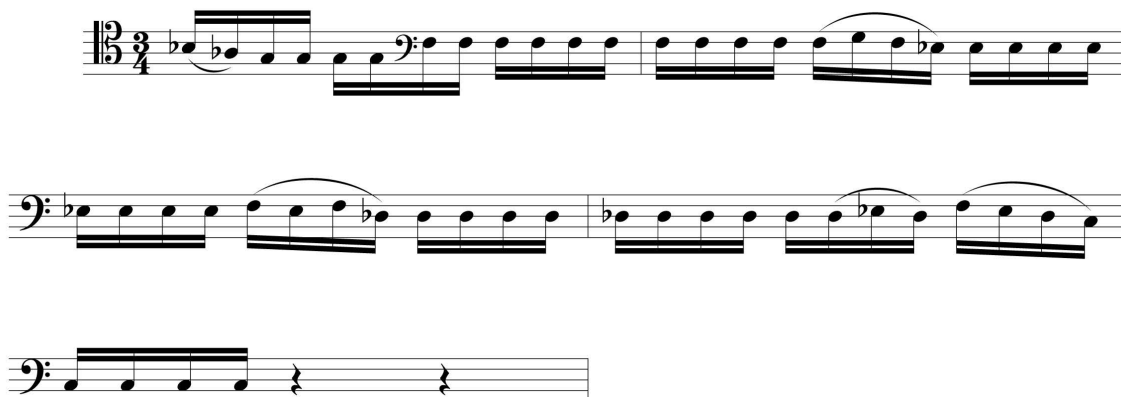
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<sup>9</sup> McGill, *Orchestral Excerpts for Bassoon*, Track 21.

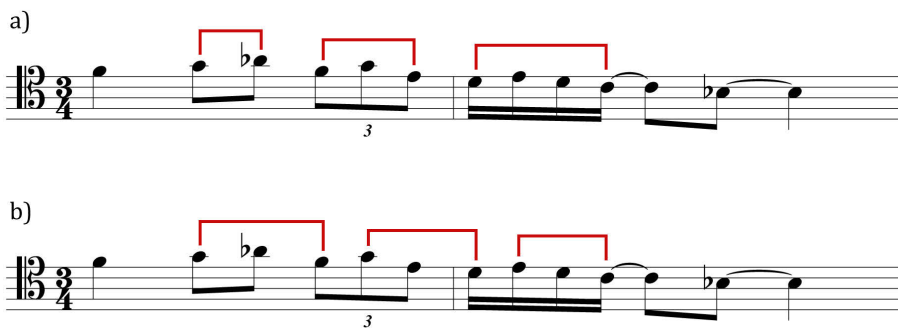
<sup>10</sup> McGill, 49.

<sup>11</sup> Ibid.

**Example 13.1.** Ravel, *Bolero*, 4 bars before Rehearsal 3 to Rehearsal 3, written-out subdivisions



**Example 13.2.** Ravel, *Bolero*, 7 and 6 bars before Rehearsal 3, typical note groupings and David McGill's note groupings



### Using the Fundamental Line to Determine Phrasing

Understanding the trajectory of a melody's fundamental line can greatly inform our interpretive decisions. In the case of *Bolero*, the bassoon's melody is essentially a controlled, stepwise decent from  $B\flat_4$  to  $C_2$  ( $\flat \hat{7}$  to  $\hat{1}$ ) over the course of seventeen bars (Example 13.3). You will notice there are two substantial passages

that deviate from this downward movement, but we can understand these as modal extensions of the fundamental descending line.<sup>12</sup>

**Example 13.3.** Ravel, *Bolero*, bar 3 of Rehearsal 2 to Rehearsal 3, fundamental line



The fundamental line of the solo should form the basis of both our larger and smaller phrasing decisions. Looking at the first few bars, we see that the fundamental line is a long, sustained B $\flat$  that resolves to A, and then descends stepwise to E (Example 13.4).

<sup>12</sup> These extensions are indicated in Example 13.3 by dashed slurs: the E appearing on the downbeat of the fourth bar is extended by the passage that ascends to the high D $\flat$ <sub>4</sub>, and the following D is extended by the passage that ascends to F<sub>3</sub>.

**Example 13.4.** Ravel, *Bolero*, bars 3 to 6 of Rehearsal 2, application of fundamental line phrasing to written music

a)

b)

c)

d)

If we played only this basic line, we would crescendo through the B $\flat$  into the A (resolving from  $\flat \hat{7}$  to  $\hat{6}$ ) and then decrescendo back down to the E (Example 13.4a). This overarching line should still be shown when the sixteenth notes are present, and it is this basic line that should inform our decisions for the smaller nuanced gestures underneath. Example 13.4c shows how the written “filler” notes should lead to and away from each note of the fundamental line.<sup>13</sup>

<sup>13</sup> Ravel even provides an accent marking on the final B $\flat$  before the A, reinforcing the notion that the resolution of B $\flat$  to A is the most important part of the phrase.

Understanding which sections extend the fundamental line can also inform our phrasing. For example, I play the section that prolongs the D<sub>3</sub> very broadly (bars 8 to 6 before Rehearsal 3), as if the note were indeed being held throughout the entire two bars.

### **Accents and Articulation**

Ravel's articulation markings in *Bolero* can be the cause of some disagreement amongst bassoonists. In his article "*Bolero* Unraveled: Dissonance as a Factor in Interpretation of Phrasing," bassoonist Dale Clark argues that the D $\flat$  in bar 9 of Rehearsal 2 should be accented, claiming that Ravel simply left this marking off the downbeat because it should already be implied. I disagree—the absence of an accent here is *crucial* to emphasizing the subsequent accent on the G, which creates a shift in metric emphasis similar to the ones found in the fourth bar of Rehearsal 2 and the sixth bar before Rehearsal 3. In fact, I argue that if this note were indeed meant to be accented, Ravel would have included an accent as he also does at the beginning of the fourth bar before Rehearsal 3.

Instead of executing the accents with a harsh, sudden *sp* effect that quickly decays, we should strive to give them a warmer, rounder shape that tapers more gradually. This is very similar to the technique that Weisberg describes as an "expressive" attack:

[...] the expressive attack is actually a combination of a soft attack and an accent. Its purpose is to bring out the note, but in such a way as to minimize



the surprise or suddenness of the attack. It makes the note stand out, but without the violence of an accent.<sup>14</sup>

In very basic terms, an expressive attack is nothing more than hairpin swell, but with the peak of the swell occurring much closer to the beginning of the note than then end.

The accents in the sixth and fourth bars before Rehearsal 3 immediately follow quick breaths, and can therefore be difficult to play with a warm, expressive attack. The brevity of time in which the breath must be taken can cause two specific issues: the embouchure not resetting properly for the accented note after the breath, and the glottis closing down during the panic to get in a fast breath. The key is to give the note before the breath a full, resonant ending, and then to breathe by keeping the top lip on the reed and only lowering the jaw. This will help the throat stay open and keep the embouchure as stable as it can be during the breath. The entire process of resonant ending to quick breath to expressive attack should both feel and sound as fluid and uninterrupted as possible.

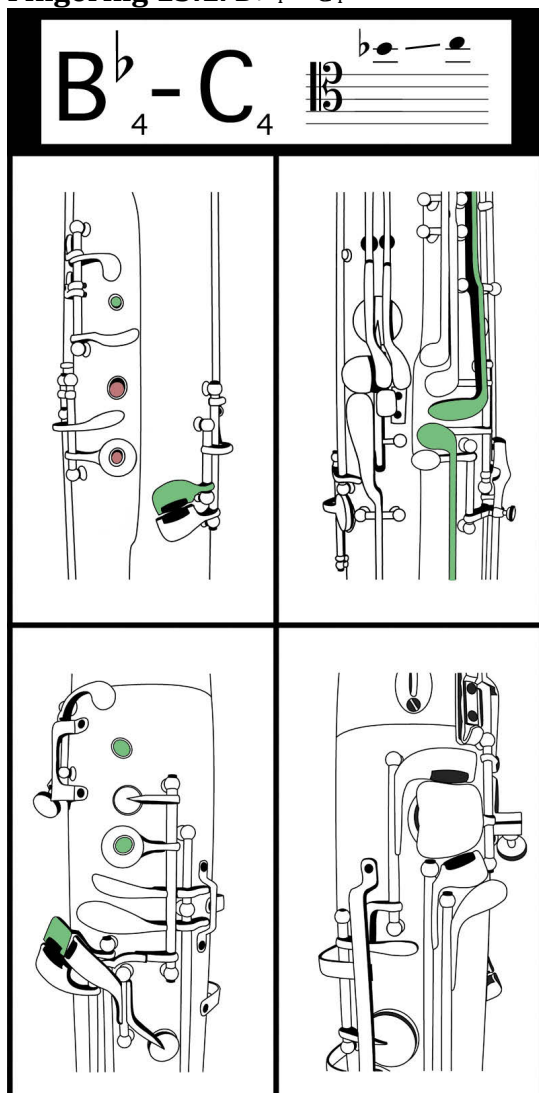
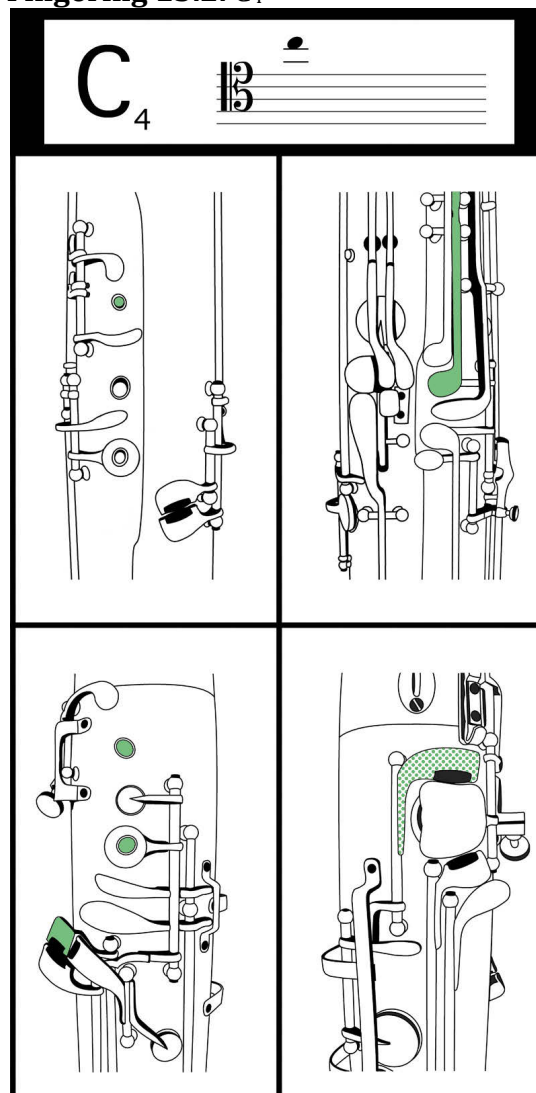
### **Alternate Fingerings**

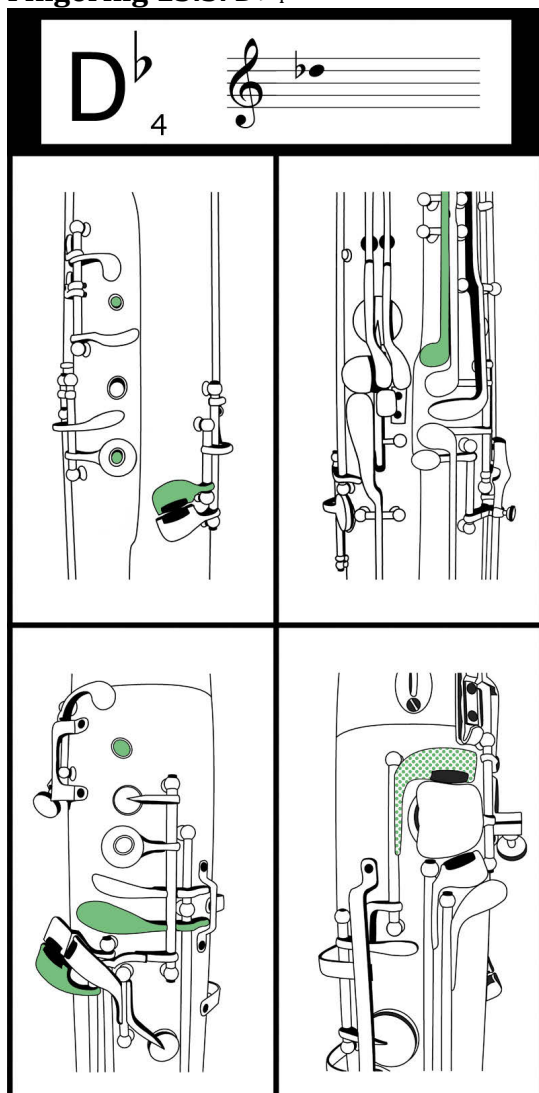
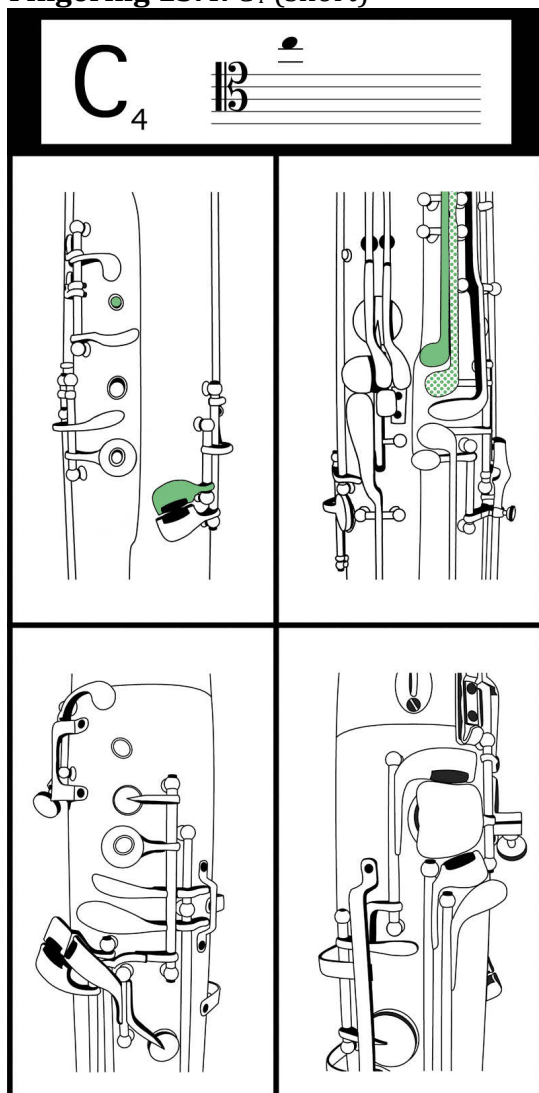
There are a couple of “short” fingerings we can use in *Bolero* to greatly ease the difficulty of some of the trickier note sequences. In the first bar, the B $\flat_4$  – C $_4$  interval can be played simply by lifting the second and third finger of the left hand (Fingering 13.1), and in the sixth and seventh bars, the repeated descending C $_4$ s can be fingered with only the left hand first finger and either the D or C flick key

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<sup>14</sup> Weisberg, 51.

(Fingering 13.4). I have also included my preferred full fingerings for  $C_4$  (Fingering 13.2) and  $D\flat_4$  (Fingering 13.3), which, as the  $\flat 9$  of the underlying harmony, should be quite low in pitch. While this fingering works well for me in this regard, you may want to experiment with your own variations to find a fingering that is suitably flat. As for actually playing the  $D\flat_4$ , use an open voicing along with a balanced embouchure that has a slight emphasis on the top lip.

**Fingering 13.1.**  $B\flat_4 - C_4$ **Fingering 13.2.**  $C_4$ 

**Fingering 13.3.**  $D\flat_4$ **Fingering 13.4.**  $C_4$  (short)

## PARTS, SCORES, AND RECORDINGS

### **Part**

Ravel, Maurice. *Bolero*. Paris: Durand, n.d. Bassoon I part.

### **Score**

Ravel, Maurice. *Boléro*. Paris: Durand; Byrn Mawr, PA: T. Presser, 1929.

### **Recordings**

Boston Symphony Orchestra. Seiji Ozawa, conductor. *A la française*. Deutsche Grammophon 289 469 250-2. CD. 2000.

Chicago Symphony Orchestra. Daniel Barenboim, conductor. *Daphnis et Chloe (Suite No. 2); Rapsodie espagnole; Pavane pour une infante défunte; Alborada del gracioso; Bolero*, by Maurice Ravel. Recorded Oct. 2-3, 1991. Erato 2292-45766-2. CD. 1992.

\_\_\_\_\_. Sir Georg Solti, conductor. *The Chicago Principal*. Recorded 1976. Deutsche Grammophon B0000025-02. CD. 2003.

Cleveland Orchestra. Christoph von Dohnányi, conductor. *Alborada del gracioso; La valse; Daphnis et Chloe: Suite No. 2; Bolero*, by Maurice Ravel. Recorded 1989. Teldec 2292-44945-2. CD. 1991.

Georgian Festival Orchestra. Jahni Mardjani, conductor. *Bolero; Rapsodie espagnole; La Valse*, by Maurice Ravel. Sony QK 57236. CD. 1994.

Lamoureux Orchestra. Maurice Ravel, conductor. *Maurice Ravel: The Composer and Pianist and Conductor*. Recorded January 1930. Pierian 0013. CD. 2002.

London Symphony Orchestra. Claudio Abbado, conductor. *Bolero; Rapsodie espagnole; Ma mère l'oye; Pavane pour une infante défunte*, by Maurice Ravel. Recorded June 1985. Deutsche Grammophon 415 972-2. CD. 1986.

Minnesota Orchestra. Stanislaw Skrowaczewski, conductor. *Ravel: Complete Works for Orchestra, Vol. 1*. VoxBox CDX 5031. CD. 1991.

Orchestre des Concerts Lamoureux. Maurice Ravel, conductor. *Bolero; Chansons madécasses*, by Maurice Ravel. Recorded 1932. Philips 420 778-2. CD. 1988.

Orchestre du Théâtre National de l'Opéra de Paris. Manuel Rosenthal, conductor. *Bolero; Pavane pour une infante défunte; Valses nobles sentimentales; Menuet antique; Le tombeau de Couperin*, by Maurice Ravel. Recorded 1959. Adès 14.093-2. CD. 1986.

Orchestre national de France. Leonard Bernstein, conductor. *Boléro; La valse; Daphnis et Chloé: Suite No. 2; Alborada del gracioso*, by Maurice Ravel. CBS Masterworks MYK 36714. CD. 1985.

Orchestre symphonique de Montréal. Charles Dutoit, conductor. *Bolero; Alborada del gracioso; Rapsodie espagnole; La valse*, by Maurice Ravel. Recorded July 1981. London 410 010-2. CD. 1983.

Philadelphia Orchestra. Eugene Ormandy, conductor. *Boléro; Rapsodie espagnole; Alborada del gracioso; Le tombeau de Couperin; Valses nobles et sentimentales*, by Maurice Ravel. Recorded 1960. Sony Classical SBK 48163. CD. 1992.

Slovak Radio Symphony Orchestra. Kenneth Jean, conductor. *Ma mère l'oye; Valse nobles et sentimentales; Boléro; Daphnis et Chloé: Suite No. 1*, by Maurice Ravel. Recorded Sept. 1988. Pacific Music 8.550173. CD. 1989.

## CHAPTER 14

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### PIANO CONCERTO IN G MAJOR BY MAURICE RAVEL (1875 – 1937)

**Composed:** 1929 to 1931, with some material originating as early as 1911

**Premiere:** January 14, 1932; performed by the Orchestre Lamoureux in Paris with pianist Marguerite Long and conducted by Ravel

#### Origins

Ravel began composing his G Major Piano Concerto shortly after returning home from an American conducting tour in 1929. The trip was such a success that Ravel began to plan another, more ambitious tour to perform a piano concerto he would compose himself. While work on the concerto as we know it began in earnest that year, much of the music had earlier origins. Ravel's friend Gustave Samazeuilh recounts:

I remember the excursion [in 1911] which took us by the excellent route of the Col de Lesaca, from Pampelune to Estella and the return by Roncevaux, Saint-Jean-Pied-de-Port and Mauléon. Ravel had brought the sketch of a Basque work for piano and orchestra, *Saspiak Bat*, of which I saw the very advanced sketches and which, to my great regret, he abandoned. He was having much difficulty in finding, in the solitude of the Col de Lesaca, a transition for the middle section—a sort of reverie of singular beauty—that satisfied him. He did, however, use the two pieces already finalized—evocations respectively of a spring morning at Ciboure and a festival at Mauléon—in the corresponding parts of the Concerto in G.<sup>1</sup>

Shortly after beginning work on the concerto, Ravel was approached by the one-armed pianist Paul Wittgenstein about composing a piece that could be played

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<sup>1</sup> Marguerite Long, *At The Piano With Ravel*, ed. Pierre Laumonier, trans. Olive Senior-Ellis (London: Dent, 1973), 39.

with only one hand. Ravel accepted the commission even though it meant his two-handed concerto and subsequent tour would have to be delayed. With his two piano concertos underway, Ravel would spend the majority his compositional energy over the next two years completing them. In September 1930 he writes to his friend Leon Leyritz:

... I've rushed back to work without respite, or almost: half an hour for each meal; an hour to cover six kilometers at the end of the day; five to six hours' sleep. I'm finishing the orchestration of the Concerto for Left Hand. I've got three months for the one I'm to take through the five continents. Providing I survive!<sup>2</sup>

Ravel's health was slowly beginning to decline by this point, and he increasingly suffered from insomnia and fatigue. Friends also began to notice more and more displays of absentmindedness, and they frequently expressed their concerns to Ravel that he was working himself too hard. In 1932, the same year as the concerto's premiere, Ravel was diagnosed with the rare brain condition known as Pick's Disease (also known as *frontotemporal dementia*). Anecdotal evidence from Ravel's contemporaries seems to corroborate a 2008 New York Times article suggesting that Ravel was already in the early stages of the disease by the late 1920s.<sup>3</sup>

Ravel struggled with his preparations to perform the concerto, and eventually decided to pass it on to Marguerite Long for a January 1932 premiere. It was a difficult decision for Ravel, but he could not ignore the fact that his memory

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<sup>2</sup> Roger Nichols, *Ravel* (New Haven: Yale University Press, 2011), 313.

<sup>3</sup> Sandra Blakeslee, "A Disease That Allowed Torrents of Creativity," *New York Times*, April 8, 2008, <http://www.nytimes.com/2008/04/08/health/08brai.html> (accessed April 17, 2011). See Chapter 13 for more information.



lapses had also started to manifest themselves in his professional life.<sup>4</sup> The plan for a solo tour was also discarded, and Ravel instead opted to join Mme Long as the conductor for a number of performances across Europe. Ravel—who had planned to perform the G Major Concerto throughout North and South America, Europe, and Japan—never gave a single public performance of the work.

### **Programmatic Elements**

In a letter to his friend M. D. Calvocoressi, Ravel discusses his approach to the genre of the piano concerto:

... [It] is a Concerto in the truest sense of the word: I mean that it is written very much in the same spirit as those of Mozart and Saint-Saëns. The music of a Concerto should, in my opinion, be light-hearted and brilliant, and not aim at profundity or dramatic effects. It has been said of certain great classics that their Concertos were written not “for,” but “against” the piano. I heartily agree. I had intended to entitle this Concerto “Divertissement.” Then it occurred to me that there was no need to do so, because the very title “Concerto” should be sufficiently clear.<sup>5</sup>

Mixed with the “light-hearted and brilliant” qualities is also the clear influence of jazz music, a genre that enjoyed a great deal of popularity in Paris during the 1920s. In fact, Ravel incorporated jazz elements into both of his piano concertos, though he regarded his left-hand concerto as being the more jazz-inspired of the two. Speaking about his G Major Concerto, Ravel points out some of the other genres that influenced him: “Gypsy music has returned to Paris, as well as

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<sup>4</sup> In November 1928, while performing his *Sonatine* in Madrid, Ravel jumped from the exposition of the first movement to the coda of the finale.

<sup>5</sup> M. D. Calvocoressi, “Ravel’s Letters to Calvocoressi: With Notes and Comments,” In *The Music Quarterly* 27, no. 1 (January 1941), 17.

the whirlings of the waltz, to which I have often paid homage.”<sup>6</sup> When questioned by Marguerite Long as to which concerto Ravel himself preferred, he simply replied, “Yours—it is more Ravel!”<sup>7</sup>

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## **I. ALLEGRAUMENTE – REHEARSAL 9 TO 1 BAR BEFORE REHEARSAL 10**

The solo in the first movement primarily tests the player’s ability to produce a smooth, in-tune high E. This melodic figure first appears in the piano, so we should try to emulate the style of the pianist as much as possible by playing broadly on the accented quarter notes. The tempo Ravel takes at this section in his recording with Marguerite Long is around ♩ = 90, therefore we can safely assume that this is an appropriate tempo for us to take as well.<sup>8</sup>

### **Challenges of the High E**

David McGill recommends omitting the E $\flat$  key for the E $_4$  in order to help bring the pitch up, and actually says that he generally prefers to leave this key off for all notes above high B $\flat$ . I also find that omitting the E $\flat$  key tends to bring the pitch of the E up slightly,<sup>9</sup> and some players may notice that leaving this key off will help the note speak easier as well. In addition to fingering adjustments (see Fingerings 14.1, 14.2, and 14.3 for possible fingerings to use in this excerpt), there are a

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<sup>6</sup> Nichols, *Ravel*, 315.

<sup>7</sup> Long, 55.

<sup>8</sup> In many of the recordings—including Ravel’s—you will notice that the pianist pushes through the arpeggios during the bassoon’s high E, so in an actual performance the tempo will likely not be steady throughout this section.

<sup>9</sup> I also leave the E $\flat$  key off for the C $\sharp_4$ , but find the timbre difference is too great on my instrument to leave it off for the B $_4$ .

number of fundamental changes we can make with our embouchure, jaw, and internal voicing to help the E speak:

- Apply more pressure with the top and bottom lip—think “brittle”
- Move the reed slightly farther into the mouth
- Move the lower jaw slightly forward
- Tilt the head slightly upwards
- Voice “EEE” syllable (tongue will be slightly raised)

A resistant reed is also helpful for playing in the extreme high register, since the more resistant a reed is, the shorter the acoustical length of the bore will be.<sup>10</sup>

This resistance (or, if you prefer, lack of compliance) can be achieved by incorporating some or all of the following characteristics into the reed:

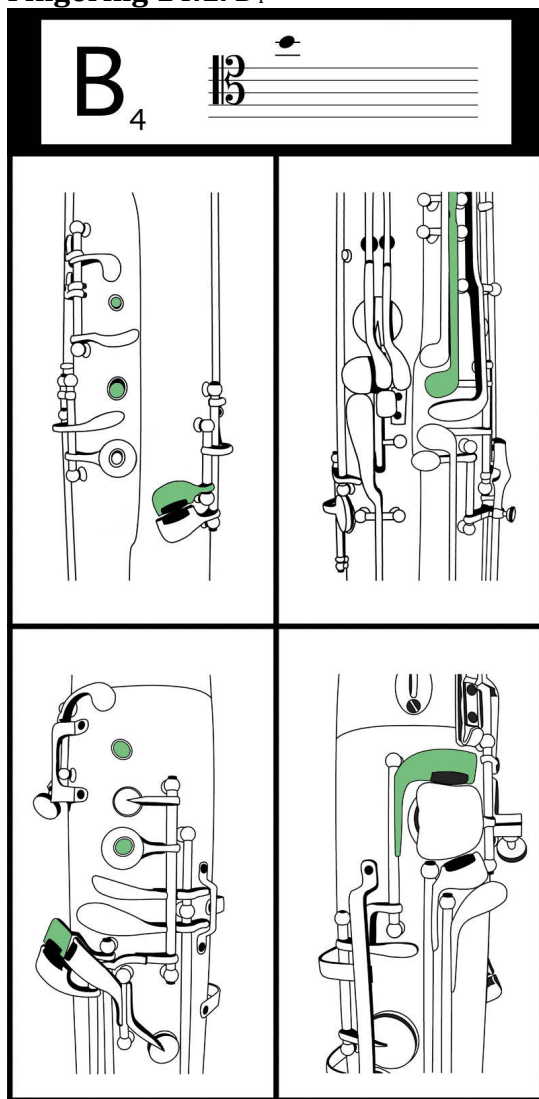
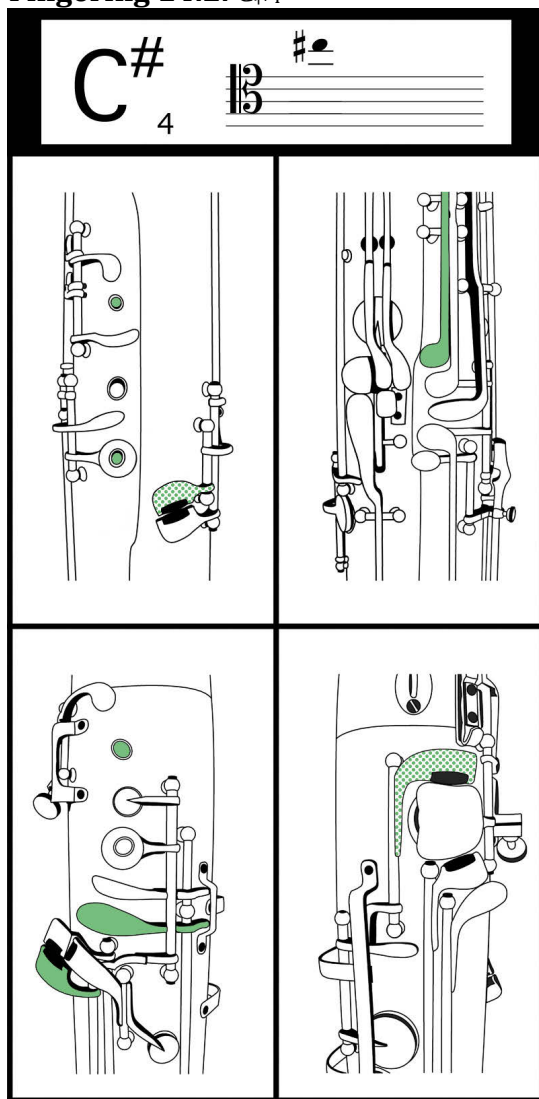
- Harder/stiffer cane
- Shorter blades
- Thinner rails
- Clipped corners at the tip
- Smaller ratio of tip width to throat width
- Greater ratio of tip thickness to back thickness
- Narrower/rounder tube (less flat tube)<sup>11</sup>

Going too far with these adjustments will leave you with a very sharp reed that is incapable of playing softly, so any experimentation should be carried out in small, measured increments. Nuanced scraping at the very tip and in the mini-channels near the tip can also improve response in the high register.

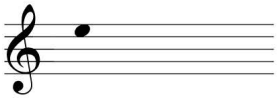
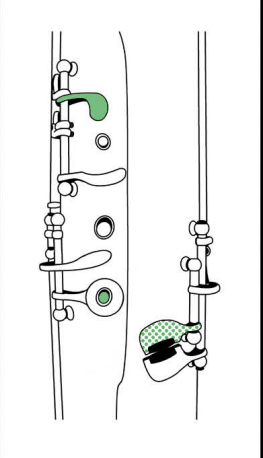
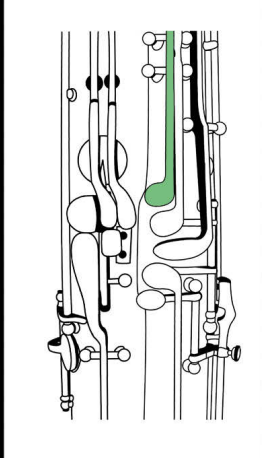
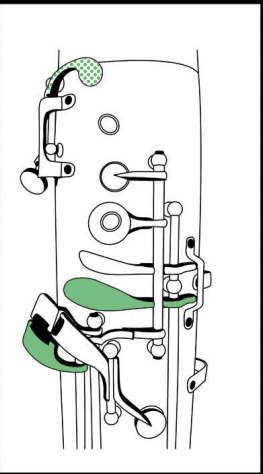
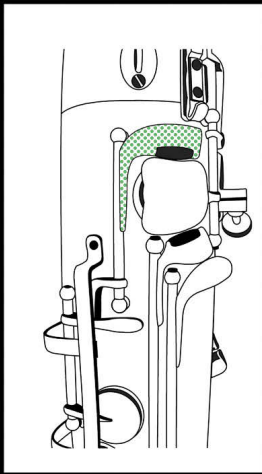
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<sup>10</sup> See “Reeds” in Chapter 3 for an explanation of this concept.

<sup>11</sup> Compressing the sides of the tube at the second wire will also cause the tip to open more, increasing resistance.

Fingering 14.1. B<sub>4</sub>Fingering 14.2. C#<sub>4</sub>

**Fingering 14.3. E<sub>4</sub>**

<div><b>E<sub>4</sub></b> </div>	
	
	

### III. PRESTO – 2 BARS BEFORE REHEARSAL 14 TO BAR 3 OF REHEARSAL 16

This immensely tricky bassoon passage appears about halfway into the third movement, and restating the piano's opening theme. Like the excerpts from Mozart's *Figaro* and *Haffner*, a tempo of ♩ = 138-144 is perfectly acceptable for auditions, though faster tempos that also allow for clean technique should not be discouraged.<sup>12</sup> In orchestral situations, though, be prepared for tempos of ♩ = 160 and above.<sup>13</sup> Also, be sure to observe the crescendo into the third bar before Rehearsal 15 since the horn entrance can often cover up the bassoon at this point.

#### Placement and Movement of the Fingers

As with all fast technical passages, players should strive to keep their fingers as close to the keys and tone holes as possible. The amount of distance the fingers must travel to close the holes is directly related to how fast we can play a passage—notes simply cannot speak faster than the amount of time it takes for the fingers to cover the necessary holes. Since we don't often look at our own fingers while playing, we can visualize an excellent comparison between moving our fingers to cover the tone holes with bouncing a tennis ball straight up into the air with a tennis racquet. Bouncing the ball a few feet into the air means that the amount of time the ball takes to return to the racquet is fairly substantial. On the other hand, bouncing the ball only a few inches into the air allows for a much quicker series of bounces

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<sup>12</sup> See Chapter 11 for David McGill's remarks on preparing technical excerpts at slightly slower tempos for auditions.

<sup>13</sup> It is important to note that many conductors do not require the principal bassoonist to play both parts, making these much quicker tempos less shocking than they might seem.

since the ball has a much shorter distance to travel. The bouncing movement of the ball at this range is also noticeably more fluid because there is only a small distance for gravity and air friction to force the ball back to the racquet. When the ball bounces at a higher distance, the slowing effects of gravity are very apparent, and the ball will even linger at the top of its bounce in a split-second of weightlessness.

All of these same properties apply to our finger technique. In the same way that gravity dictates the frequency the ball bounces in relation to the height it travels away from the racquet, the physical limits of our muscles determine how fast our fingers can reach the tone holes in proportion to their distance from them.

Weisberg explains:

The absolute speed with which a player is able to move his fingers will determine the upper limits of his technique... The most important consideration, with the exception of absolute speed, is the distance that the fingers have to move. This is very much like the situation with regard to tonguing—the less distance to be covered, the better.<sup>14</sup>

To keep the distance and movement as minimal as possible, the fingers should be kept curved rather than flat.<sup>15</sup> This position also helps to reduce tension in the finger muscles, as Jooste writes:

The starting point is *relaxation*. The fingers should always be relaxed, to make the precise movements with comfort. To reach this relaxed attitude, it should be pointed out to students from the beginning that it is not necessary to close the keys and tone holes with much strength. In truth very little strength of the fingers is required to keep the tone holes closed... The fingers should be kept normally round or bent as in holding and turning a round door knob. The sections near to the finger tips of the left hand will then normally close the tone holes.<sup>16</sup>

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<sup>14</sup> Weisberg, 73.

<sup>15</sup> For bassoonists this is particularly important for the left hand. The fingers of the right hand tend to stay more flat to reach the keys, especially if using a crutch.

<sup>16</sup> Jooste, 73-74.

Keeping the fingers of the left hand curved and relaxed is especially important in the first few bars of this excerpt since it can greatly affect the possible speed of the repeated C – D – E $\flat$  – D figure. Christopher Weait also points out that tension in the left hand is often the result of letting too much of the bassoon's weight rest against it, and recommends experimenting with the angle and height the bassoon is held at to find a more relaxed weight distribution.<sup>17</sup>

### **Employing Alternate Rhythms to Develop Technique**

Weait also discusses a number of practice patterns for Ravel's Piano Concerto in a handout that I received at one of his master classes. One method he discusses is to shift the passage forward one sixteenth note at a time similar to Example 14.1.

**Example 14.1.** Ravel, *Piano Concerto in G Major*, Mvt. III – bars 5 to 8 of Rehearsal 14, metric displacement practice patterns




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<sup>17</sup> Weait, 69.



This moves the emphasis to different notes in the passage by placing them on the beats, and at first can be very disorienting to practice. Weait recommends practicing these with a light legato tonguing instead of a slur.

He also suggests condensing the meter to 3/8, which allows four-note groupings to irregular rhythmic patterns. Some examples are shown in Example 14.2 (each particular pattern should be used for the entire excerpt).

**Example 14.2.** Ravel, *Piano Concerto in G Major*, Mvt. III – bar 5 of Rehearsal 14, possible rhythmic variations



Other practice strategies Weait recommends include playing the excerpt as triplets or quintuplets, and practicing backwards from the end.<sup>18</sup>

One final note: do not feel that you *must* use a long E $\flat$  fingering for this excerpt. At such a brisk tempo, whatever pitch or timbre discrepancies you notice between the long and short E $\flat$  on your instrument are imperceptible to the audience. If the short E $\flat$  is exceptionally unstable, though, try scraping a little on the center area just behind the tip.

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<sup>18</sup> See Chapter 5 for more on this particular practice technique.

## PARTS, SCORES, AND RECORDINGS

### **Part**

Ravel, Maurice. *Concerto pour piano et orchestre*. Paris: Durand, 1932. Bassoon I & II part.

### **Score**

Ravel, Maurice. *Concerto pour piano et orchestre*. Paris: Durand, 1932.

### **Recordings**

Berliner Philharmoniker. Seiji Ozawa, conductor; Yundi Li, piano. *Piano Concerto No. 2*, by Sergey Prokofiev; *Piano Concerto in G Major*, by Maurice Ravel. Recorded May 2007. Deutsche Grammophon B0010175-02. CD. 2007.

Boston Symphony Orchestra. Charles Munch, conductor; Nicole Henriot-Schweitzer, piano. *Great Men of Music: Ravel*. Time-Life Records STL 559. LP. 1977.

Cleveland Orchestra. Pierre Boulez, conductor; Krystian Zimerman, piano. *Piano Concerto in G Major; Valses nobles et sentimentales; Piano Concerto in D Major (Left Hand)*, by Maurice Ravel. Recorded Nov. 1994. Deutsche Grammophon 289 449 213-2. CD. 1998.

Concerts Colonne Orchestra. Jascha Horenstein, conductor; Vlado Perlemuter, piano. *Piano Concerto in G Major; Piano Concerto for the Left Hand*, by Maurice Ravel. Vox PL 9220. LP. 1963.

Orchestra of Radio Luxembourg. Louis de Froment, conductor; Abbey Simon, piano. *Ravel: The Complete Works for Orchestra, Vol. 1*. VoxBox CDX 5031. CD. 1991.

Orchestra Symphonique. Maurice Ravel, conductor; Marguerite Long, conductor. *Concerto en sol majeur*, by Maurice Ravel; *La plus que lente: Valse*, by Claude Debussy; *Concerto pour piano et orchestre*; *Paysandu: Extraits de Saudades de Brazil*; *Alfama: Extrait de Automne*, by Darius Milhaud; *Arabesque No. 1 en mi*; *Arabesque No. 2 en sol*; *Jardins sous la pluie*, by Claude Debussy. Recorded 1932. La Voix de Son Maître 2C 051-16349. LP. 197-.

Orchestre de la Société des Concerts du Conservatoire. Andre Cluytens, conductor; Samson François, piano. *Ravel: The Two Piano Concertos*. Recorded 1959. EMI 7243 5 56239 2 8. CD. 1997.

Orchestre de la Suisse Romande. Ernest Ansermet, conductor; Jaqueline Blanchard, piano. *Concerto in D Major for the Left Hand for Piano and Orchestra; Concerto in G Major for Piano and Orchestra*, by Maurice Ravel. London LL 797. LP. 195-.

Philharmonia Orchestra. Andrew Davis, conductor; Daniel Varsano, piano. *Concerto in G Major*, by Maurice Ravel; *Ballade for Piano and Orchestra*, Op. 19; *Fantasie for Piano and Orchestra*, by Gabriel Fauré. Recorded August 1983. Pro Arte PAD-173. LP. 1984.

WDR Sinfonieorchester Köln. Israel Yinon, conductor; Michael Rische, piano. *Piano Concertos of the 1920s, Vol. 1*. Recorded Sept. 1999. Arte Nova Classics/Allegro ANO 910140. CD. 2005.

## CHAPTER 15

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### *SCHEHERAZADE, OP. 35* BY NIKOLAI RIMSKY-KORSAKOV (1844 – 1908)

**Composed:** Summer 1888 at Neyzhgovitsy on the shore of Lake Cheryemenyetskoye

**Premiere:** November 3, 1888 in St. Petersburg, with Rimsky-Korsakov conducting

#### Origins

The idea for *Scheherazade* came to Rimsky-Korsakov during the early winter months of 1888 as he worked to complete Alexander Borodin's opera *Prince Igor*. Rimsky-Korsakov's output had diminished significantly since his appointment in 1883 as the assistant to his mentor, Mily Balakeriev, at the Court Kapella,<sup>1</sup> and much of this time was spent editing and revising his older works along with those of colleagues like Modest Mussorgsky (who had died in 1881). It is possible that Rimsky-Korsakov's inspiration for a work with an Oriental character came from the *Polovtsian Dances of Prince Igor*,<sup>2</sup> but exposure to such soundscapes can be traced back to as early as Balakeriev's *Tamara*.<sup>3</sup> Indeed, the recurring solo violin sections of *Scheherazade* seem to be an idea that Rimsky-Korsakov borrowed unabashedly from the earlier symphonic poem of his teacher.

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<sup>1</sup> Rimsky-Korsakov has begun studying composition with Balakeriev in 1861.

<sup>2</sup> Field, 463.

<sup>3</sup> Balakeriev began work on *Tamara* in 1861, though he did not fully complete it until 1882.

### **Programmatic Elements**

The title *Scheherazade* is taken from the book *Arabian Nights* (also known as *One Thousand and One Nights*). In the book, the Sultan Schahriar discovers that his wife has been unfaithful, and, in his heartbreak, concludes that no woman can ever be trusted again. The hardened Sultan begins marrying virgins one after the next, and has each executed the following morning before they have an opportunity to betray him. The clever Scheherazade, however, devises a plan to keep the Sultan captivated by telling him stories each evening, always ending on a cliffhanger. After a thousand and one nights of breathtaking stories, Scheherazade wins the heart of the Sultan, along with his pardon.

The story of Scheherazade and the Sultan is a form of storytelling known as a “framed narrative.” It is a way of presenting shorter stories (in this case, the tales that Scheherazade presents to the Sultan) within a larger, overarching narrative that binds them all together. Rimsky-Korsakov utilizes this storytelling technique in *Scheherazade* by having the solo violin represent the title character throughout the suite, and this recurring material acts to connect the four movements of *Scheherazade* in the same way that the larger story of Scheherazade and the Sultan connects the smaller tales of *Arabian Nights*.

In his memoir *My Musical Life*, Rimsky-Korsakov discusses the connective musical features of *Scheherazade*:

The program I had been guided by in composing *Scheherazada* consisted of separate, unconnected episodes and pictures from *The Arabian Nights*, scattered through all four movements of my suite: the sea and Sindbad’s ship, the fantastic narrative of the Prince Kalendar, the Prince and the Princess, the Bagdad festival, and the ship dashing against the rock with the bronze rider

upon it. The unifying thread consisted of the brief introductions to the first, second, and fourth movements and the intermezzo in movement three, written for violin solo and delineating Scheherazada herself as telling wondrous tales to the stern Sultan. The final conclusion of movement four serves the same artistic purpose.<sup>4</sup>

Although Rimsky-Korsakov makes it clear that the violin represents Scheherazade, he also goes on to insist that any other motivic connections were never intended (though he understands why listeners might make such assumptions). One common misconception, for example, is that the Sultan has a recurring theme as well:

In vain do people seek in my suite leading motives linked unbrokenly with ever the same poetic ideas and conceptions. On the contrary, in the majority of cases, all these seeming *Leitmotive* are nothing but purely musical material or the given motives for symphonic development. These given motives thread and spread over all the movements of the suite, alternating and intertwining each with the others. Appearing as they do each time under different illumination, depicting each time different traits, and expressing different moods, the same given motives and themes correspond each time to different images, actions, and pictures... The unison phrase, as though depicting Scheherazada's stern spouse, at the beginning of the suite appears as a datum, in the Kalendar's Narrative, where there cannot, however, be any mention of Sultan Shakhriar.<sup>5</sup>

There are a number of recurring motives threaded throughout the suite, but Rimsky-Korsakov insists that they are purely musical in function and do not represent any specific characters or events. Interestingly, Rimsky-Korsakov eventually removed the original thematic names for each movement in a later edition, but that change was never widely adopted:

Originally I had even intended to label Movement I of *Scheherazada* Prelude; II, Ballade; III, Adagio; and IV, Finale; but on the advice of Lyadov and others I

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<sup>4</sup> Nikolay Andreyevich Rimsky-Korsakov, *My Musical Life*, ed. Carl van Vechten, trans. Judah A. Joffe (New York: Alfred A. Knopf, Inc., 1942), 292.

<sup>5</sup> *Ibid.*, 292-93.

had not done so. My aversion for seeking too definite a program in my composition led me subsequently (in the new edition) to do away with even those hints of it which had lain in the headings of each movement, like *The Sea*; *Sindbad's Ship*; *The Kalendar's Narrative*; and so forth. In composing *Scheherazade* I meant these hints to direct but slightly the hearer's fancy on the path which my own fancy had travelled, and to leave more minute and particular conceptions to the will and mood of each. All I had desired was that the hearer, if he liked my piece as *symphonic music*, should carry away the impression that it is beyond doubt an Oriental narrative of some numerous and varied fairy-tale wonders and not merely four pieces played one after the other and composed on the basis of themes common to all the four movements.<sup>6</sup>

So, how does all of this affect us as bassoonists? In short, according to Rimsky-Korsakov, the solo and cadenzas found in "The Kalendar Prince" *do not actually represent any character or plot point*. This may be a difficult notion to accept, but Rimsky-Korsakov clearly and emphatically states that to be the case. Instead, the bassoon solo functions as a sort of expository opening to Scheherazade's tale of the Kalendar Prince, presenting the audience with the mood and setting for the musical adventure to come.

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## II. "THE KALENDAR PRINCE" – M. 5 TO REHEARSAL A

This bassoon solo follows directly after the opening violin solo, introducing the main theme of the second movement. Though not marked on the bassoon part, the full score provides a metronome marking of ♩ = 112. Practice the entire solo with this tempo first, and then from there you can experiment with pushing and pulling the tempo of specific phrases. Make sure, however, to perform the first few

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<sup>6</sup> Rimsky-Korsakov, 293-94.

bars in strict time so the audience will have a reference point for any tempo fluctuations you include later on.

### **Terminology and Score Discrepancies**

As with each orchestral excerpt or piece of solo literature, the first task should be to decipher the written markings provided by the composer; however, this process is more challenging than usual with this particular solo. The beginning is marked *Capriccioso, quasi recitando*, which basically translates as follows:

*Capriccioso* – a lively, free style  
*quasi recitando* – in a somewhat declamatory or reciting style (resembling the informal rhythm of speaking)

In addition, there are also the following markings:

*ad lib.* – “at one’s pleasure” in Latin<sup>7</sup>  
*dolce ed espressivo* – gently, sweetly, and expressive

The combination of these terms can be difficult to make sense of, especially considering that some of them seem to either overlap or contradict each other. How can you play both lively and gently at the same time? How can you be expressive while simply speaking? It is rare to find an excerpt where even the terminology is open to interpretation, but looking at all the phrases together, the reading I prefer is along the lines of the following:

“Gently and sweetly. In an informal manner (as if speaking to someone), with the freedom to choose where to slightly push/pull the tempo and where to play more lively and expressive.”

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<sup>7</sup> This marking was originally missing from the included bassoon part, and has been added in Photoshop.



The solo closes with a much more straightforward *rit. assai* (meaning “slow down a lot”) followed by an *a tempo*.

In addition to the *ad lib.* marking, there are also two crescendos in the bassoon part that are not shown in any published editions of the score I examined;<sup>8</sup> these crescendos appeared in the fifth and sixteenth bars of the solo in the original version of the part, and have been removed from the version included on the site. I am not exactly sure why these crescendos have endured in most published versions of the printed part, though I do agree with the phrasing ideas they indicate.

### **Phrasing**

This solo is a particular favorite of mine because it allows for such a wide range of interpretive decisions. The solo consists of three sections—the A theme and its variation, the B theme and its variation, and a final coda.<sup>9</sup> Example 15.1 shows the basic skeletal structure and sections of the solo, along with my suggested phrasing indications. There are a number of ways to show these sections in our playing—through variety of articulation, changes in dynamics, pushing and pulling the tempo, and so on. My approach is to distinguish the sections by giving each a certain quality:

- **Section A** – straight tempo with gentle phrasing
- **Section A'** – more impassioned phrasing and vibrato, with rubato in first and last bars (slight rubato and crescendo in first bar, and slight rubato and diminuendo in the last bar)
- **Section B** – slightly faster tempo to create a feeling of 1 instead of 3/8, combined with broader and more connected phrasing

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<sup>8</sup> These markings are found in most editions of the parts as well, not just this one.

<sup>9</sup> McGill, *Orchestral Excerpts for the Bassoon*, Track 18.

- **Section B'** – gentler, softer “floating” quality in first half followed by a crescendo and slight rubato leading into the Coda
- **Coda** – deliberate phrasing to signal the end of the solo (and to help the conductor follow into the downbeat at Rehearsal A)

You can see above that there are a few typical interpretive ideas that I personally like to avoid, such as singling out a specific phrase to play much more slowly than the rest (which I feel can break the flow of the solo), and also the “question and answer” style of phrasing that makes the first half of a particular phrase much louder than the second half (which, in my opinion, is as overused as the “slur two-tongue two” articulation is for Classical period music).

**Example 15.1.** Rimsky-Korsakov, *Scheherazade*, Mvt. II – m. 5 to Rehearsal A, melodic skeleton, phrase structure, and suggested phrasing

## **Articulation**

Another way we can add a layer of refinement and variation to the solo is by using different articulations. This solo provides a great place to use what Weisberg describes as “resonant endings.”<sup>10</sup> In short, a resonant ending is performed by quickly tapering the ending of a note by decreasing the air stream while simultaneously increasing the pressure from the embouchure—specifically the corners—to offset the drop in pitch. Another way to think of resonant endings is to imagine performing a *morendo* in only a fraction of a second (as opposed to over the course of numerous beats).<sup>11</sup> The combination of resonant endings and a legato, connected articulation adds an extra layer of refinement and nuance to the opening phrases of the solo.

It is also necessary to decide exactly how to approach the staccato and accent markings. Giving the staccato notes a sharp ending with the tongue creates a nice contrast to the previous two phrases, creating a sequence of articulations that looks like this:

**Resonant endings —> Legato & connected —> Sharp and separated**

Not only is the tongue-stopped staccato musically interesting here, it also achieves the more practical purpose of keeping the airstream, jaw, and embouchure set during the passage. This minimized movement is helpful for playing staccato notes

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<sup>10</sup> Weisberg, 39.

<sup>11</sup> For more on resonant endings, see the “Articulation” section in Chapter 3.

in this range, and especially with more resistant notes like F $\sharp$ <sub>3</sub>.<sup>12</sup> This technique prevents the staccato notes from disrupting the phrase, allowing the player to maintain a long, lyrical line despite all of the articulated notes. As for the accents, we should give them the same warm, full shape that we give the ones found in Ravel's *Bolero* (Chapter 13).

Rimsky-Korsakov provides much less room for personalized articulation choices in the second half of the solo, instead presenting the player with only slurs and legato markings. This is clearly meant to emphasize the broad, singing quality of this section, but there are still some excellent places to add resonant endings, such as on the final notes of each slurred grouping.

## II. "THE KALENDAR PRINCE" – BAR 2 OF REHEARSAL L TO REHEARSAL M

Further into the second movement, the clarinet and bassoon each play a series of three florid cadenzas. The tempos can vary wildly from player to player, but as with all technical excerpts, you should not play faster than your technique allows. Luckily, we can create the *illusion* of reaching a faster tempo by starting the sixteenth notes more slowly, since it is the relative difference in speed that the audience will notice, not the absolute difference.

<sup>12</sup> For more on tongue-stopped staccatos, see the "Articulation" section in Chapter 3, along with the articulation discussion in Chapter 10.

### **Phrasing Considerations**

A common phrasing issue that occurs in many performances of these cadenzas is the overemphasis of the Gs. While it is natural to want the highest note of a phrase to also be the loudest, in this case the emphasis of each grouping should actually be placed on the Fs. Players often concentrate so intently on playing difficult notes like the G that this same concentration actually becomes part of the problem. Focusing on the D – G interval can cause the transition between the two notes to be rushed, which in turn almost ensures that the G will never speak cleanly with any real consistency.

As in *Figaro* (Chapter 11), this is an instance where we can employ David McGill's process of "mentally eliminating" an awkward interval by realizing that the two notes of the interval do not actually belong to the same note grouping.<sup>13</sup> Once this is discovered, adjusting the airflow to show the true gesture will eliminate the difficulty of the interval. In this case, the interval we want to mentally eliminate is D – G. This requires the emphasis to be shifted away from the G and back to the F, which can be practiced in two ways (either individually or simultaneously):

- Overemphasizing the dynamic hairpins
- Adding fermatas to the D to help reinforce that note as the final note of the grouping (and helping to eliminate any tense rushing between the D and G)

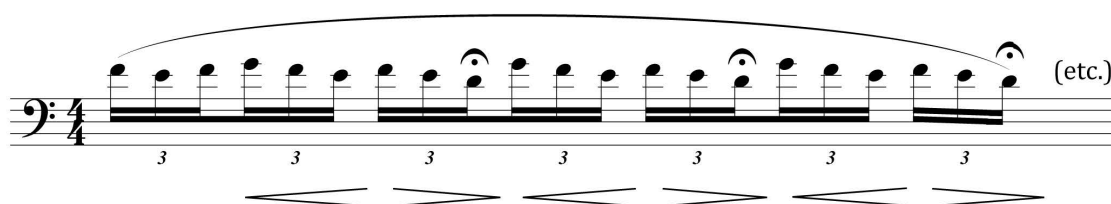
These markings are shown in Example 15.2. While we do want to show these hairpins in our musical gesture, it is important to note that the air flow must still continue between the D and G; in fact, as with all upward leaps, a *slight* push of air is

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<sup>13</sup> McGill, 264-65

necessary. Most importantly, however, is that the corners of the embouchure must be *actively engaged* in order for the slurred leap to sound.<sup>14</sup> If the corners are not applying sufficient pressure to the sides of the reed, then no amount of air support will force the Gs to speak consistently.

**Example 15.2.** Rimsky-Korsakov, *Scheherazade*, Mvt. II – bar 4 of Rehearsal L, with added hairpins and fermatas



As discussed in Chapter 7, the decisions composers make in regards to note beaming do not always emphasize proper phrasing. McGill elaborates on this point:

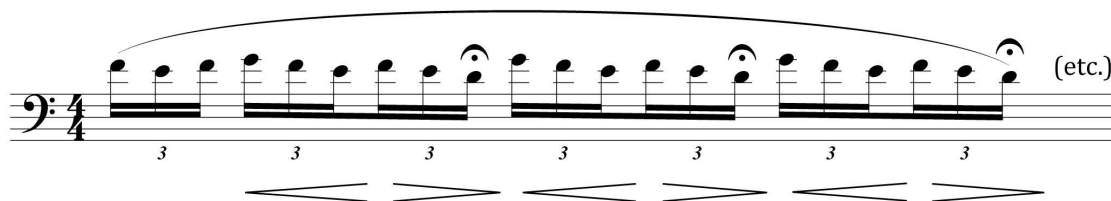
The beams that connect notes together can lead to unnatural grouping and breathing. Groups of two, four, or eight eighth notes connected by a common beam can lead one to hammer out each beamed group, beat, or bar. But in almost every case, beams do not indicate phrasing. For the most part, they exist for one reason only: rhythmical subdivision. And that reason is completely unrelated to musical phrasing.<sup>15</sup>

This is also the case for the cadenzas of *Scheherazade*. In Example 15.3 you can see that rearranging the beam breaks clarifies the true note groupings and musical gesture.

<sup>14</sup> See Chapter 21 for a further discussion on the role the corners play in performing wide slurred leaps.

<sup>15</sup> McGill, 86.

**Example 15.3.** Rimsky-Korsakov, *Scheherazade*, Mvt. II – bar 4 of Rehearsal L, re-beamed music with added hairpins and fermatas



To hear the difference between cadenzas that emphasize the Gs and cadenzas that emphasize the Fs, listen to the included examples from the BBC Scottish Symphony Orchestra and the Scottish National Orchestra. The inflection to the Fs in the BBC SSO recording—which is especially noticeable during the *ritards*—creates an incredibly smooth and clean line, whereas the emphasis on the Gs in the SNO recording makes for a comparatively disjointed and sloppy performance.

### **Tempo & Variety**

The main musical challenge the cadenzas present us with is how to keep a sequence of three very similar phrases interesting. Because all of the notes occur under slurs, we are left with only two main ways to create variety: by altering the tempo, and by altering the dynamics. These cadenzas have an inherent drama to them because each passage presents an overarching D – E – F – E – D melodic line that only finally resolves to C# at the end of the third and final passage. The underlying harmonies also propel the cadenzas to the very final C# by outlining an exotic  $\flat VII^7 - N - V^{\flat 9} - I$  progression over the course of the solo. In order to bring

out this building tension, we can apply the following principles to each successive cadenza:

- Hold the half note F longer and diminuendo to a softer dynamic
- Start the sixteenths slower and softer<sup>16</sup>
- Reach a faster tempo at the fastest point
- Reach a louder dynamic at the end (within good taste)
- Slow down more at the ritard

Following this plan means that the first cadenza will be fairly straightforward, while the third and final cadenza will be by far the most dramatic. This approach of doing “a little more” for each cadenza gives us a tangible musical plan to follow, and the more clear our musical plan is to us as players, the more clear it will be to the audience.

Of the included recordings, the bassoonist from the BBC Scottish Symphony Orchestra comes closest to demonstrating the approach detailed above. My only complaint with this recording is the way the ritards are handled—I prefer to quickly “slam on the brakes” at the last G instead of gradually slowing down before the *a tempo*. A great example of this type of ritard can be heard in the 1973 Philadelphia Orchestra recording with Eugene Ormandy.

### **Alternate Fingerings and Other Considerations**

Many players will be tempted to use an alternate fingering for the Es in the third cadenza (first finger left hand), but this should be avoided if at all possible. Although many alternate fingerings are often only noticeable to the bassoonist using

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<sup>16</sup> This is specifically mentioned by McGill (*Orchestral Excerpts for Bassoon*, Track 18) and Camden (*Bassoon Technique*, 50).



them, in this case the fingering is *very* noticeable since it is more like a “fake” fingering than an alternate fingering. Weisberg would agree:

Too many players resort to these “false” fingerings, however, as a way of escaping the work necessary to make the right fingering possible. These players will often use a “false” fingering that can definitely be heard, simply because their standards are too low.<sup>17</sup>

An additional benefit of following the plan outlined above is that the sixteenth notes in the third cadenza begin *very* slowly, meaning that you will still be at a very manageable tempo when you arrive at the Es. This is yet another example of how musicality and technique are invariably intertwined.

Finally, be sure to mentally hear the triplets that occur in the strings between the cadenzas—the accuracy of the triplets we open each cadenza with depends on it. It is very common to hear bassoonists play these two quarters as duplets instead, and this is simply incorrect. To emphasize the correct rhythm, give each quarter a heavy nudge on the front and a slight taper on the back.<sup>18</sup> Once again, the examples from the BBC Scottish Symphony Orchestra and the Scottish National Orchestra provide an excellent comparison.

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<sup>17</sup> Weisberg, 84.

<sup>18</sup> This style of accent should be very similar to Weisberg’s “expressive attacks” that are discussed in Chapter 13.

## PARTS, SCORES, AND RECORDINGS

### **Part**

Rimsky-Korsakov, Nikolai. *Scheherazade: Suite symphonique, Op. 35*. Edited by Clinton F. Nieweg and Drew Holmes. Boca Raton, FL: E.F. Kalmus, 2002. Bassoon I part.

### **Score**

Rimsky-Korsakov, Nikolay. *Scheherazade*. Unabridged and unaltered republication of all the music from *Scheherazade: d'après "Mille et une nuits."* *Suite symphonique pour Orchestre*, originally published by M.P. Belaieff in Leipzig. New York: Dover, 1984.

### **Recordings**

BBC Scottish Symphony Orchestra. Alexander Titov, conductor. *Sheherazade*, by Nikolai Rimsky-Korsakov; *Baba-Yaga*; *The Enchanted Lake*; *Kikimora*, by Anatol Lyadov. Recorded April 19, 2002. BBC Music Magazine BBC MM 256. CD. 2005.

Cleveland Orchestra. Artur Rodziński, conductor. *The Cleveland Orchestra: 75th Anniversary, Vol. 1*. Musical Arts DIMS 000904. CD. 1993.

Morton Gould Orchestra. Morton Gould, conductor. *Scheherazade: Symphonic Suite, Op. 35*. Camden Classics PMC-7042. LP. 1977.

Philadelphia Orchestra. Leopold Stokowski, conductor. *Leopold Stokowski: Conductor. Andante* 2986-2989. CD. 2001.

\_\_\_\_\_. Eugene Ormandy, conductor. *Scheherazade*, by Nikolai Rimsky-Korsakov. RCA Records ARD1-0028. LP. 1973.

Royal Philharmonic Orchestra. Leopold Stokowski, conductor. *Scheherazade*, by Nikolai Rimsky-Korsakov. RCA Records ARL1-1182. LP. 1969.

Scottish National Orchestra. Neeme Järvi, conductor. *Scheherazade: Symphonic Suite, Op. 35*, by Nikolai Rimsky-Korsakov; *Stenka Razin: Symphonic Poem, Op. 13*, by Alexander Glazunov. Recorded May 8-10, 1986. Chandos CHAN 8479. CD. 1986.

U.S.S.R. Symphony Orchestra. Yevgeny Svetlanov, conductor. *Scheherazade*, by Nikolai Rimsky-Korsakov. Recorded 196-. Quintessence PMC-7171. LP. 1980.

## CHAPTER 16

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### **SYMPHONY NO. 9 IN E-FLAT MAJOR, OP. 70 BY DMITRI SHOSTAKOVICH (1906 – 1975)**

**Composed:** August 1945 at the Soviet Composers' Rest Home near Ivanovo (about 150 miles NE of Moscow)

**Premiere:** November 3, 1945 by the Leningrad Philharmonic, conducted by Evgeny Mravinsky

#### **Origins**

Shostakovich's Ninth Symphony was composed over a short span of four weeks in August 1945—only three months after the Allied victory in Europe. It was not Shostakovich's first attempt at the symphony, though, and he had actually performed ten minutes of the first version for his friend Isaak Glickman earlier that April.<sup>1</sup> Dissatisfied, Shostakovich set aside his initial attempt and proceeded to create the version of the Ninth Symphony that we all know today. Five days after the score's completion, Shostakovich and Sviatoslav Richter premiered the piano reduction at the Moscow Composers' Union. The orchestral premiere was given on November 3rd by the Leningrad Philharmonic as the headlining event in a festival celebrating the twenty-eighth anniversary of the Russian Revolution. Shostakovich was pleased with the premiere, writing:

My Ninth Symphony is very difficult to perform. But from the very first rehearsals, the orchestra dealt easily with all the technical difficulties and achieved a high level of artistry and expressiveness. This symphony also has a number of solos, there are big solos for all the woodwind instruments, the trumpet, the trombones, and the violin. These solos should be free,

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<sup>1</sup> Ian MacDonald, *The New Shostakovich* (London: Pimlico, 2006), 196.

expressive, and light. This is especially true of the bassoon, which is heard throughout the entire fourth movement and fifth movement. Bassoonist Vorobyov succeeded brilliantly with this far-from-easy task... The orchestra performed superbly both in individual groups and as a whole. I repeat, the orchestra's work on the Ninth Symphony gave me immense enjoyment.<sup>2</sup>

### **Programmatic Elements**

The Ninth Symphony expected of Shostakovich was very different from the Ninth Symphony he delivered. His previous two symphonies were grand affairs of over an hour in length, and each required a massive orchestra. These symphonies were also thematically tied to the ongoing war: his Seventh Symphony appeared to chronicle the Nazi invasion of the Soviet Union, while his Eighth portrayed the turning of the war as the Russians drove the Nazis back into Germany. It was subsequently expected by all that, for his Ninth Symphony, Shostakovich would deliver a grand apotheosis to Stalin that celebrated the end of the war, and ultimately completed his epic “war trilogy” of symphonies. In spite of these expectations—and, in fact, likely because of them—Shostakovich instead delivered a short, small-scale neoclassical work that had more in common with Prokofiev's Classical Symphony than with the Ninth Symphonies of Beethoven or Mahler.

The controversy was immediate, beginning with the premiere of the piano reduction. After the performance, Shostakovich reportedly stood up and remarked to the assembled crowd of Soviet and foreign press: “It is a merry little piece.

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<sup>2</sup> Manashir Iakubov, ed. “Symphony No. 9, Op. 70,” In *Dmitri Shostakovich: New Collected Works, Series 1, Symphonies*, Vol. 9 (Moscow: DSCH Publishers, 2000), 122. Quote originally taken from *Shostakovich's Ninth Symphony in Moscow*, Bulletin of the Moscow State Philharmonic, 1945.

Musicians will love to play it, and critics will delight in blasting it.”<sup>3</sup> Shostakovich’s prediction of the critical reception his new symphony would receive was quite accurate, and one particularly harsh London reviewer even wrote that he “substituted only a farrago of circus tunes, gallop rhythms, and dated harmonic quirks whose smart cleverness resembles the tea-table talk of an ultra-precocious child.”<sup>4</sup>

Those who did not immediately dismiss the Ninth Symphony as some sort of “musical prank” by Shostakovich were left to formulate their own theories concerning its abrupt shift in tone in the fourth movement. A common view among many critics and historians is that the bassoon line represents a somber memorial for those lost during the Great War. Israel Nestyev, for example, writes that the bassoon “pronounces a speech over the grave.”<sup>5</sup> Biographer Ivan Martynov offers a similar interpretation:

It is astonishing in its depth of tragedy, which at first may seem out of place in light and merry music of the symphony. But this is not so. The *Largo* is the necessary turning point in the development, the solitary peak from which there opens before us that wide perspective so necessary for understanding the inner meaning of the whole work. It is a return to the past which is impossible to forget, even amidst the joys of peaceful life. This minute of concentrated silence is a tribute of love and endless gratitude to those who saved the world and gave humanity back the very possibility of work and happiness. The Soviet artist Shostakovich could not forget these people at this minute of happy festivity. The very presence of the *Largo* gives the music of the Symphony a special philosophic significance.<sup>6</sup>

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<sup>3</sup> Downes, 859.

<sup>4</sup> Nicolas Slonimsky, *Lexicon of Musical Invective* (New York; London: W.W. Norton & Company, 2000), 177.

<sup>5</sup> David Rabinovich; George Hanna, trans., *Dmitri Shostakovich* (London: Lawrence & Wishart, 1959), 99.

<sup>6</sup> Ivan Martynov; T. Guralsky, trans., *Shostakovich: The Man and His Work* (New York: Philosophical Library, 1947), 151.

The true meaning of the bassoon solo, however, will likely never be known—Shostakovich left no written programme, and the accuracy of remarks made in his memoirs remains questionable.<sup>7</sup>

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### **BAR 10 OF IV. LARGO TO BAR 27 OF V. ALLEGRETTO**

The lengthy bassoon solo spanning the fourth and fifth movements of Shostakovich's Ninth Symphony presents a number of challenges that are solely unique to this excerpt. At around four minutes in length—easily the longest principal bassoon solo in our standard orchestral repertoire—it not only challenges the player's lyricism and musicality, but also the limits of his or her endurance. Furthermore, it is not enough to simply play the solo expressively—there also needs to be enough variety in the phrasing to hold the listener's attention for its entire duration. Since the fifth movement passage is comparatively straightforward, I will be focusing this discussion on the lyrical solo in the fourth movement.

### **Tempo Considerations**

In the manuscript of the fourth movement, Shostakovich gives a tempo marking of ♩ = 84; however, this tempo is actually marked over his original indication of ♩ = 56. For the fifth movement, he also replaces his original marking of ♩ = 112 with a tempo indication of ♩ = 100.<sup>8</sup> While I do follow his corrected tempo of ♩ = 100 for the fifth movement, I still prefer a tempo closer to his original ♩ = 56

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<sup>7</sup> Shostakovich's son, Maxim, claimed that *Testimony* was mostly a compilation of third-hand rumors and anecdotes.

<sup>8</sup> Iakubov, 124.

marking for the fourth. This tempo is most closely reflected in the included recording by the Oslo Philharmonic Orchestra, while his corrected tempo of ♩ = 84 is closer to the tempo taken in the recording by the Scottish National Orchestra. In my opinion, a tempo of ♩ = 84 is much too stagnant for such a lengthy solo structured around half notes; on the other end of the spectrum, an exceptionally fast tempo like the one taken in Bernstein's recording with the Wiener Philharmoniker can make the solo feel rushed, drastically reducing the pathos of the line.

### **Identifying and Bringing Out Tension in the Line**

The biggest challenge in this solo is preparing a musical plan of attack. Shostakovich writes, "These solos should be free, expressive, and light. This is especially true of the bassoon."<sup>9</sup> While he does give us some specific dynamic indications, we should feel free to push and pull the tempo where we see fit. However, there are certain parts of the solo where altering the tempo is much more natural sounding than others, and in order to understand where these places are, we should take note of the consonance and dissonance in the bassoon line.

In the first half of m. 10, the bassoon has three statements of a descending half note motive over a sustained F Major chord in the brass. Each of these intervals are consonant: the first interval of F – C is the root and fifth of F Major, the next interval of D – A is the added sixth and third of F Major (essentially creating a passing vi<sup>7</sup> harmony at that point), and the last interval is another statement of the

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<sup>9</sup> Iakubov, 122.

opening F – C. These three sets of notes are the most consonant intervals in this opening phrase, and Shostakovich highlights them by making them the longest notes of the phrase, as well as placing diminuendos on the second and third sets of intervals. Starting with the idea that these half notes should be the focal points of this opening section, we can next assign some specific guidelines to follow:

- Half notes (besides the opening set) should relax slightly in both tempo and vibrato over the course of the two notes; because Shostakovich does not include a diminuendo on the opening half notes, I instead play them in a broad, declamatory fashion in the tempo I intend to base the overall solo on.
- All descending notes should move forward into the next note of a longer note value; for example, the eighth notes in the first half should lead into the  $A\flat_2$ , while the quarter notes that descend from the  $D\flat_4$  should lead into  $A\flat_3$ .
- All upward notes should slow down slightly as the range moves higher, and should be played as pickup notes into the half notes; in the first half of the bar, these lines create the tension that is dissipated by the consonant half notes; in the second half of the bar, these notes lead into the main notes of the descending F –  $E\flat$  –  $D\flat$  – C resolution.<sup>10</sup>

After the half notes, the second most important notes are the quarter notes that approach them from a half step above ( $E\flat$  for the second set of half notes, and  $G\flat$  for the third). This motive occurs throughout the entire solo—you will notice that almost every instance of two half notes is preceded by a quarter note a half step above. Because of this half-step interval, these quarter notes should have the most tension in each set of notes leading into the half notes, and giving them the most tension requires that we emphasize them somehow in our playing. We already examined one method of stressing particular notes in our discussion of the second movement of Beethoven's Violin Concerto (Chapter 6) that involved slightly

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<sup>10</sup> This is essentially just a movement from  $\hat{1}$  to  $\hat{5}$  with a modal inflection in the middle.



lengthening the duration of the note. But we can also stress notes by adding a more intense vibrato, and I find that a combination of these two methods is very effective for these dissonant quarter notes.

This solo is also a perfect example of a lyrical line that can benefit greatly from the wide range of vibrato that can be created with the abdomen. The four factors that should influence our decisions regarding vibrato are:

- The range of the notes
- The dynamic of the notes
- The harmonic tension of the note
- The intervallic tension of the line

These last two factors are especially important, as Jooste explains:

For the judicious application of vibrato, the player first has to determine which notes or even parts of them should contribute to the build-up of tension, what the relative level of tension should be, which notes form the climax of the tension line and which notes or parts thereof should contain an element of tension at all.<sup>11</sup>

Example 16.1 shows most of my major phrasing decisions for the first full bar, including the levels of vibrato I apply to certain important notes. While I do use vibrato on most notes in the solo, I concentrate on specific harmonic dissonances and half-step intervals to act almost like vibrato “goal” notes that my vibrato intensity can lead to and away from. The numbers I have assigned indicate the speed of the pulses, and for the sake of simplicity, we can say that the width of the pulses are directly related to the given dynamic (a louder dynamic equals wider pulses, and vice versa). For example, because of the dynamic difference between the two notes, the G $\flat$  in the middle of the second line will have a narrower Vib. 3 vibrato than the

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<sup>11</sup> Jooste, 118.

A $\flat$  half note just before it. Along with the dynamics, the pitches themselves should also have an influence on the width of the vibrato. For example, playing extremely high notes like the D $_4$  in m. 22 with a very fast *and* wide vibrato will make the vibrato stick out from the note itself; so although I give this note the fastest vibrato (since it is the highest note of the solo), I make it narrow enough to sound appropriate and tasteful for a note of that range.<sup>12</sup>

**Example 16.1.** Shostakovich, Symphony No. 9, Mvt. IV – m. 10, phrasing suggestions

The musical score for Example 16.1 is presented in two staves. The first staff begins with a forte (*f*) dynamic and concludes with a piano (*p*) dynamic. It features several vibrato markings: Vib. 3, Vib. 3, Vib. 2, Vib. 3, and Vib. 4. Red arrows indicate phrasing suggestions, including 'Vib. 2 - lessen', 'Vib. 3 - lessen', and 'Vib. 4 - lessen'. The second staff starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. It includes vibrato markings Vib. 4, Vib. 3, Vib. 2, and Vib. 1. Red arrows indicate phrasing suggestions such as 'Vib. 3 - lessen', 'Vib. 2 - lessen', and 'Vib. 1 - morendo'. The dynamics are marked as *f*, *mf*, and *p*.

### Other Considerations

One unusual issue arises in m. 29 of the fourth movement, where we are asked to keep a long hairpin alive during a rest between the D $\sharp$  and E $\flat$ . The end of the D $\sharp$  requires a variation of Weisberg's resonant endings that requires giving the end of D $\sharp$  a little push and lift with the air, while keeping the abdominals flexed so

<sup>12</sup> See the "Vibrato" section of Chapter 3 for more information on these vibrato labels, as well as Weisberg's explanation of why very wide vibrato on high notes generally does not sound good.

the airstream can be reinstated at the same level for the following E $\flat$  after the rest.

McGill describes a similar technique:

In reed playing, the embouchure should tighten from the corners of the mouth at the very end of the note while the abdominal muscles give a minute push with the air. This slight increase in air pressure at the final moment keeps up the intensity of the cutoff and prevents any residual feeling of deflation. Ending a triumphant note in this way, as a great opera singer might, can create a thrilling effect.<sup>13</sup>

Although there *is* a rest, we want to create the impression that the sound is continuing to travel *through* it, not stopped by it. Resist the temptation to end the D $\sharp$  by closing the glottis—keep the airstream unrestricted, and use the embouchure to close the note.

Finally, for the D $\sharp$ <sub>2</sub> – C $\flat$ <sub>3</sub> slurred leap in mm. 31 to 32, I find that I can leave the whisper lock down for the D $\sharp$  (which I put on during the rest in m. 26) and then press and hold the C vent key for the C $\flat$ . Having the whisper lock down prevents the lower D $\sharp$  from jumping up too soon, and on my bassoon the vent key will override the whisper key in this situation. You may find that this is not the case on your own instrument, but I recommend experimenting to find out.

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<sup>13</sup> McGill, 182.

## PARTS, SCORES, AND RECORDINGS

### **Part**

Schostakowitsch, Dmitri. *Sinfonie Nr. 9, Op. 70*. New York: E.F. Kalmus, n.d. Bassoon I part.

### **Score**

Iakubov, Manashir, ed. *Dmitri Shostakovich: New Collected Works*. Series 1, *Symphonies*, Vol. 9. Moscow: DSCH Publishers, 2000.

Shostakovich, Dmitri. "Symphony No. 9, Op. 70." In *Dmitri Shostakovich: New Collected Works*. Series 1, *Symphonies*, Vol. 9. Edited by Manashir Iakubov. Moscow: DSCH Publishers, 2000.

### **Recordings**

London Philharmonic Orchestra. Bernard Haitink, conductor. *Symphony No. 5; Symphony No. 9*, by Dmitri Shostakovich. Recorded 1980. Decca 425 066-2. CD. 1993.

London Symphony Orchestra. Sir Malcolm Sargent, conductor. *Symphony No. 9, Op. 70*, by Dmitri Shostakovich; *Lieutenant Kije Suite*, by Sergei Prokofiev. Everest SDBR 3054. LP. 1960.

Philharmonic-Symphony Orchestra of New York. Efrem Kurtz, conductor. *Symphony No. 9*, by Dmitri Shostakovich. Columbia ML 4137. LP. 195-.

Oslo Philharmonic Orchestra. Mariss Jansons, conductor. *Dmitri Shostakovich: The Complete Symphonies*. Recorded 1991. EMI Classics 0946 3 653 15 2 6. CD. 2006.

Scottish National Orchestra. Neeme Järvi, conductor. *Symphony No. 9 in E Flat, Op. 70; Festive Overture, Op. 96; Five entr'actes from Katerina Ismailova: Revised Version of Lady Macbeth of the Mtsensk District; Tea for Two, Op. 16*, by Dmitri Shostakovich. Recorded April 1987. Chandos CHAN 8587. CD. 1988.

Wiener Philharmoniker. Leonard Bernstein, conductor. *Symphonie No. 6; Symphonie No. 9*, by Dmitri Schostakowitsch. Deutsche Grammophon 419 771-2. CD. 1987.

## CHAPTER 17

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### ***TILL EULENSPIEGELS LUSTIGE STREICHE, OP. 28***

**BY RICHARD STRAUSS (1864 – 1949)**

**Composed:** Late 1894 to May 6, 1895 in Munich

**Premiere:** November 5, 1895 in Cologne, conducted by Franz Wüllner

#### **Origins**

Strauss began composing *Till Eulenspiegel* in late 1894, five years after he had completed his last tone poem, *Tod und Verklärung*. During this five-year gap, Strauss had been completely preoccupied with writing the music and libretto for his opera *Guntram*. The opera, which premiered in May 1894, was an uncharacteristic failure for the twenty-nine-year-old Strauss, and it was only ever staged a handful of times during his lifetime.

The next work that Strauss embarked on, *Till Eulenspiegel bei den Schildebürgern*, also began life as an opera. He originally intended it to take the form of a one-act *Volksoper* (folk opera) based on the folk character of the same name, but the project was scrapped with only a rough draft of the libretto ever completed.<sup>1</sup> It is not entirely clear why Strauss abandoned this opera, but the recent failure of *Guntram* undoubtedly played a large role in the composer's decision.

Nevertheless, Strauss remained inspired by the thought of a musical work based on the Till Eulenspiegel character, and soon turned his attention towards

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<sup>1</sup> Mark-Daniel Schmid, *The Tone Poems of Richard Strauss and Their Reception History from 1887-1908* (Ann Arbor, MI: UMI, 1997), 230.

creating a purely symphonic work based on the idea. The finished result was titled *Till Eulenspiegels lustige Streiche, nach alter Schelmenweise—in Rondeauform—für grosses Orchester gestetzt* (Till Eulenspiegel's merry pranks, in the manner of an old rogue—in rondo form—set for full orchestra).<sup>2</sup>

### **Programmatic Elements**

Till Eulenspiegel is considered a heroic character in German folklore, with stories of his adventures dating all the way back to the fifteenth century (and earliest surviving texts dating from 1515).<sup>3</sup> In these tales, Till Eulenspiegel is a prankster from Brunswick who delights in playing practical jokes on villagers from every social class. Despite the numerous, oftentimes vulgar tricks that Till Eulenspiegel took part in, he always managed to get away with no punishment. Strauss, however, decided to play his own macabre trick on the infamous joker. In the traditional story, Till outwits the executioners and later dies peacefully in his own bed, but in his tone poem, Strauss makes sure Till never escapes the scaffold.

Originally, Strauss was hesitant to divulge specific details about the various scenes he imagined for *Till Eulenspiegel*. The conductor of the premiere, Franz Wüllner, asked Strauss for further details on the programme shortly before the first performance. Strauss replied, "It is impossible to give *Eulenspiegel* a program. Put

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<sup>2</sup> "Till Eulenspiegel," In *The Oxford Dictionary of Music*, 2nd ed. rev., ed. Michael Kennedy, *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e10272> (accessed June 27, 2011).

<sup>3</sup> "Till Eulenspiegel," In *Encyclopædia Britannica. Encyclopædia Britannica Online*, <http://www.britannica.com/EBchecked/topic/195195/Till-Eulenspiegel> (accessed June 27, 2011).

into words, what I was thinking as I composed the individual parts would appear damned funny and give much offense.”<sup>4</sup> Not long after the premiere, though, Strauss labeled over twenty different sections in Wilhelm Mauke’s copy of *Till Eulenspiegel*, which Mauke subsequently published in 1896.<sup>5</sup> Since Strauss loosely structured the piece around the classical *rondo* form, he essentially made each episode a musical representation of one of Till’s various practical jokes. According to Strauss’s notes, some of the episodes depict Till flirting with women, mocking religion while dressed as a priest, and even brazenly riding a horse through a crowded market.

Unfortunately, Strauss did not include labels for the large, complex section between rehearsal numbers 26 and 38 (the bassoon excerpt begins 6 bars before Rehearsal 32). The first label that appears after this blank section is at Rehearsal 38: *Das Gericht* (The Court), so we can assume that Till had finally been chased down and apprehended by the authorities during the previous unlabeled section. Music historian James Hepokoski offers one explanation for the absence of any labels in this section, and I find it to be highly appropriate considering the difficulty of our bassoon excerpt. In his 1996 article “Framing Till Eulenspiegel,” Hepokoski argues that Till’s final, biggest prank of all is actually a prank on the musicians themselves:

As the programmatic labels fall away, we find that Till’s climactic prank is an essentially musical one, involving, among other things, a marked increase in rhythmic and contrapuntal complexity and a ratcheting up of sheer difficulty of performance... How many ensembles, one wonders, have come undone at just this point, as Till bedevils the very instrumentalists who are bringing him to life?<sup>6</sup>

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<sup>4</sup> James Hepokoski, “Framing Till Eulenspiegel,” *19th-Century Music* 30, no. 1 (Summer 2006): 10.

<sup>5</sup> *Ibid.*, 11-12.

<sup>6</sup> *Ibid.*, 35-36.

## 6 BARS BEFORE REHEARSAL 32 TO 8 BARS AFTER REHEARSAL 33

A tempo of  $\text{♩} = 120\text{-}126$  is common for this section of the piece, though in many recordings there is a noticeable relaxation at Rehearsal 32. The melodic line at the end of this excerpt is a variation of the opening theme in the solo horn.

### A Misprint for the Last Note?

In his orchestral excerpt CD,<sup>7</sup> David McGill remarks that the last note of this excerpt, an F<sub>3</sub>, should actually be a C<sub>4</sub>. McGill's former teacher, Sol Schoenbach, was convinced that a tenor clef sign had been erroneously omitted from both the score and part, and thought that the bassoon line should actually be identical to the violas, ending on a high C. However, Strauss's autograph score—with the bassoon written in *tenor* clef instead of bass clef—leaves no doubt that the F is correct. Also, if the note was indeed meant to be a C (the fifth in a V<sup>7</sup>/IV), then we might also expect it to resolve down a whole step to a B $\flat$  (the root of IV) as it does in the violas.

Schoenbach was such a prolific performer and important teacher that many in the bassoon community continue to regard this story as fact, and hopefully this clarifies things once and for all.<sup>8</sup>

### Note Groupings

The first half of this excerpt is essentially an exercise in finger technique, and our fluidity greatly depends on understanding how the notes should be grouped

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<sup>7</sup> McGill, *Orchestral Excerpts for Bassoon*, Track 19.

<sup>8</sup> It should be noted that none of the recordings in this project include this error.



together. Example 17.1 shows the groupings David McGill discusses in his book<sup>9</sup> and orchestral excerpt CD.<sup>10</sup>

**Example 17.1.** Strauss, *Till Eulenspiegel*, bars 6 to 4 before Rehearsal 32, David McGill's note groupings



As you can see, these groupings are not overtly apparent in the written music, and if we were to remove the bar lines and re-beam the passage as in Example 17.2, we would see these groupings in a much clearer light. As we discovered in the examinations of Berlioz's *Symphonie fantastique* (Chapter 7) and Rimsky-Korsakov's *Scheherazade* (Chapter 15), composers often do not provide the most accurate beaming, and it is up to us to determine when they can be detrimental to the musical gesture. That being said, the intersecting bar lines in this particular instance gave Strauss little choice in his beaming decisions.

**Example 17.2.** Strauss, *Till Eulenspiegel*, bars 6 to 4 before Rehearsal 32, re-beamed music with omitted bar lines

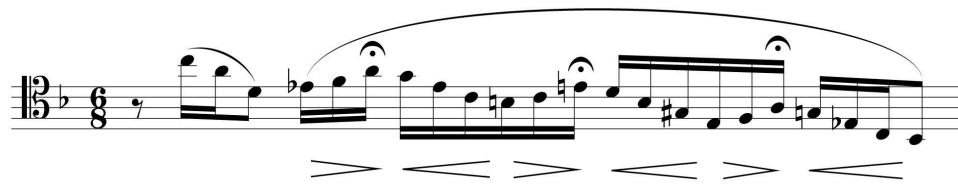


<sup>9</sup> McGill, 273.

<sup>10</sup> McGill, *Orchestral Excerpts for Bassoon*, Track 19.

To familiarize yourself with the groupings of this segment, try practicing at a slow tempo with the hairpins and fermatas from Example 17.3. Once these inflections have been ingrained, move on to practicing the passage with various rhythms such as dotted-eighth-sixteenths and sixteenth-dotted-eighths. The truly adventurous can even try using similar rhythmic patterns and metric displacements like the ones Christopher Weait suggests for the third movement of Ravel's Piano Concerto (Chapter 14).

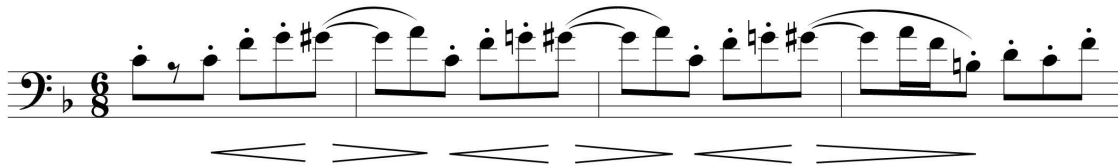
**Example 17.3.** Strauss, *Till Eulenspiegel*, bars 6 to 4 before Rehearsal 32, re-beamed music with fermatas and hairpins



### **Syncopations**

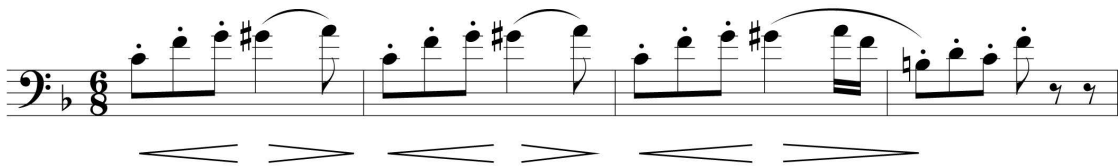
Students often put most of their practice energy into the technical figure at the beginning of the excerpt, glossing over the syncopated melodic line near the end. Though not as challenging as the first half of the excerpt, the second half still requires a great deal of attention. The main problem we face is how to play the syncopated melody at Rehearsal 33 without dragging, but like with most technical challenges, the answer can be found through giving the passage a clear musical gesture. The gesture for this figure (a variation of the horn's opening theme) should lead to and from the  $G\sharp_3$ , repeating each time from the  $C_3$  (Example 17.4).

**Example 17.4.** Strauss, *Till Eulenspiegel*, bars 1 to 4 of Rehearsal 33, with added hairpins



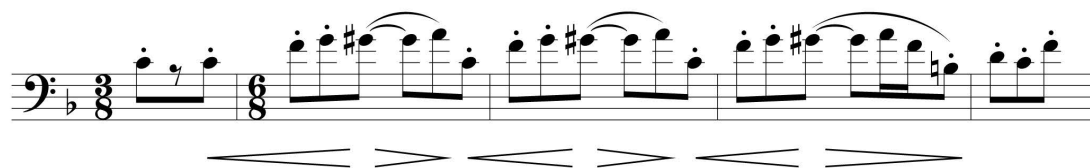
A helpful way to think of this gesture is to imagine the inflection we would use if it started on the downbeat of the measure (Example 17.5). In fact, I recommend practicing this version first since it removes the variable of the syncopation and allows us to focus on the underlying phrasing.

**Example 17.5.** Strauss, *Till Eulenspiegel*, bars 1 to 4 of Rehearsal 33, re-barred music with added hairpins



Another way to play with the meter in our practice is demonstrated in Example 17.6. I find that having the G $\sharp$  tied through the bar line in the original version can cause a mental hitch, and that moving the note to the middle of the measure allows the figure to flow more naturally. Also, if we split off the first three beats of the measure at Rehearsal 33 into its own 3/8 bar, it will help bring out the pick-up quality of the C that starts the upward line.

**Example 17.6.** Strauss, *Till Eulenspiegel*, bars 1 to 4 of Rehearsal 33, re-barred music with 3/8 measure and added hairpins



Finally, since the tendency will be to play the A after the tied G#s too late, experiment with actually trying to play it a little early instead. My guess is that this will actually place the A exactly in tempo for many players.

## PARTS, SCORES, AND RECORDINGS

### **Part**

Strauss, Richard. *Till Eulenspiegels lustige Streiche, Op. 28*. Critical Edition based on the composer's manuscript. Edited by Clinton F. Nieweg. Boca Raton, FL: E.F. Kalmus, 2001. Bassoon I part.

### **Scores**

Strauss, Richard. *Till Eulenspiegels lustige Streiche nach alter Schelmenweise in Rondoform gesetzt, Op. 28: Faksimile der autographen Partitur*. Afterword by Walter Werbeck. Wien: Verlag Dr. Richard Strauss; Frankfurt/M.; New York: C.F. Peters, 1999.

\_\_\_\_\_. "Till Eulenspiegels lustige Streiche, Op. 28." In *Tondichtungen I/Tone Poems I*. Introduction by Walter Werbeck. Wien: Verlag Dr. Richard Strauss; Frankfurt: C.F. Peters, 1999.

### **Recordings**

BBC Philharmonic. Yan Pascal Tortelier, conductor. *Peter and the Wolf*, by Sergei Prokofiev; *Till Eulenspiegel*, by Richard Strauss. Recorded Sept. 21-22, 1999. BBC Music Magazine BBC MM94. CD. 2000.

Berlin Philharmonic. Herbert von Karajan, conductor. *Till Eulenspiegels lustige Streiche, Op. 28; Don Juan, Op. 20; Tod und Verklärung, Op. 24; Salomes Tanz: aus dem Musikdrama "Salome", Op. 54*, by Richard Strauss. Recorded Nov. & Dec. 1972. Deutsche Grammophon 423 222-2. CD. 1988.

Berliner Philharmoniker. Herbert von Karajan, conductor. *Don Quixote, Op. 35; Till Eulenspiegel, Op. 28*, by Richard Strauss. Recorded June 1986. Deutsche Grammophon 419 599-2. CD. 1987.

Chicago Symphony Orchestra. Frederick Stock, conductor. *Chicago Symphony Orchestra: The First 100 Years*. Recorded 1940. Chicago Symphony Orchestra CS090/12. CD. 1990.

\_\_\_\_\_. Sir Georg Solti, conductor. *Also sprach Zarathustra; Ein Heldenleben; Eine Alpensinfonie; Don Juan; Till Eulenspiegel*, by Richard Strauss. Recorded May 1975. London 440 618-2. CD. 1994.

New York Philharmonic. Leonard Bernstein, conductor and narrator. *Bernstein Conducts for Young People: All-Time Children's Favorites*. Columbia Masterworks D3S 785. LP. 1968.

Royal Concertgebouw Orchestra. Bernard Haitink, conductor. *Strauss: 5 Great Tone Poems*. Recorded 1981. Philips 442 281-2. CD. 1994.

## CHAPTER 18

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### ***THE FIREBIRD (ORIGINAL 1910 BALLET VERSION)***

**BY IGOR STRAVINSKY (1882 – 1971)**

**Composed:** November 1909 in the country area outside of St. Petersburg;  
December 1909 to May 1910 in St. Petersburg

**Premiere:** June 25, 1910 at the Paris Opera House, conducted by Gabriel Pierné,  
with choreography by Michel Fokine

#### **Origins**

Igor Stravinsky was only twenty-seven years old when he received the commission for *The Firebird* from Sergei Diaghilev. Diaghilev, a ballet impresario, had previously hired Stravinsky to arrange a few short piano pieces for earlier productions at his Ballets Russes, and clearly recognized both the talent and potential of the young composer's work. Initial discussions between Stravinsky and Diaghilev took place as early as the summer of 1909, but an official commission was not offered until December. Interestingly, Diaghilev actually offered the job to two other composers during this period, and only returned to Stravinsky after both of these earlier commissions fell through. Stravinsky, aware that he was not the first choice to produce the score, began composing anyway:

I had already begun to think about *The Firebird* when I returned to St. Petersburg from Ustilug in the fall of 1909, though I was not yet certain of the commission (which, in fact, did not come until December, more than a month after I had begun to compose; I remember the day Diaghilev telephoned me to say go ahead, and I recall his surprise when I said that I already had started). Early in November I moved from St. Petersburg to a *dacha* belonging to the Rimsky-Korsakov family about seventy miles southeast of the city. I went there for a vacation in birch forests and snow-fresh air, but instead began work on *The Firebird*. Andrei Rimsky-Korsakov was with me at

the time, as he often was during the following months; because of this, *The Firebird* is dedicated to him. The Introduction up to the bassoon-and-clarinete figure at bar seven was composed in the country, as were notations for later parts. I returned to St. Petersburg in December and remained there until March, when the composition was finished.<sup>1</sup> [Note: Stravinsky continued orchestrating *The Firebird* until May 1910.]

It quickly became clear during rehearsals that most of the musicians and dancers were completely baffled by Stravinsky's new score. The stage manager of the Ballet Russes, S.L. Grigoriev, recounts:

From the moment they heard the first bars the company were all too obviously dismayed at the absence of melody in the music and its unlikeness to what they were used to dancing to at the *Mariinsky*. Some of them declared that it did not sound like music at all. Stravinsky was usually present to indicate the *tempo* and rhythms. Now and again he would play over passages himself and, according to some of the dancers, 'demolish the piano'. He was particularly exacting about the rhythms and used to hammer them out with considerable violence, humming loudly and scarcely caring whether he struck the right notes. It was invigorating to watch such a display of temperament, which certainly inspired Fokine in his work... Stravinsky attended the orchestra rehearsals and endeavoured to explain the music; but energetically though the musicians attacked it, they found it no less bewildering than did the dancers.<sup>2</sup>

While the dancers and musicians may have been "bewildered" by the avant-garde score, Stravinsky viewed it as a logical continuation of the established Russian tradition. He even compared his melodic material in *The Firebird* to that of Tchaikovsky, and his orchestration techniques to those of his mentor Rimsky-Korsakov.<sup>3</sup> More importantly, the public seems to have had little issue with the

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<sup>1</sup> Igor Stravinsky and Robert Craft, *Expositions and Developments* (University of California Press: Berkeley and Los Angeles, 1959), 127-28.

<sup>2</sup> S.L. Grigoriev, *The Diaghilev Ballet: 1909 – 1929*, translated and edited by Vera Bowen (R. & R. Clark, Ltd.: Edinburgh, 1953), 32 & 37.

<sup>3</sup> Pieter C. Van den Toorn, *The Music of Igor Stravinsky* (Yale University Press: New Haven & London, 1983), 2.

complexity of *The Firebird*, giving it an overwhelmingly positive reception at its premiere.<sup>4</sup> Stravinsky detailed the event in his 1936 autobiography:

The performance was warmly applauded by the Paris public. I am, of course, far from attributing this success solely to the score; it was equally due to the spectacle on the stage in the painter Golovin's magnificent setting, the brilliant interpretation by Diaghileff's artists, and the talent of the choreographer.<sup>5</sup>

*The Firebird's* success was a turning point in Stravinsky's early career, and led to further collaborations with Diaghilev that would cement his status as one of the century's most important composers. In hindsight, it is surprising to learn that Stravinsky was doubtful in his ability to even attempt such an ambitious project:

*The Firebird* did not attract me as a subject. Like all story ballets it determined a descriptive music of a kind I did not want to write. I had not yet proved myself as a composer, and I had not earned the right to criticize the aesthetics of my collaborators, but I did criticize them, and arrogantly, though perhaps my *age* (twenty-seven) was more arrogant than I was... However, if I say I was less than eager to fulfill the commission, I know that, in truth, my reservations about the subject were also an advance defence for my not being sure I could.<sup>6</sup>

Although *The Firebird* remained Stravinsky's most popular work for the rest of his life, he was never entirely satisfied with the score. He went on to release orchestra suites of the ballet in 1912, 1919 and 1945, each featuring a number of significant alterations and revisions.<sup>7</sup>

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<sup>4</sup> Maurice Ravel, however, attributed much of the premiere's success to the sheer dullness of Diaghilev's last two productions.

<sup>5</sup> Igor Stravinsky, *An Autobiography* (Calder & Boyars: London, 1975), 29-30.

<sup>6</sup> Stravinsky and Craft, *Expositions and Developments*, 128.

<sup>7</sup> See the following Pedagogy section for more on Stravinsky's numerous revisions of *Firebird* and how it has affected bassoonists.



### **Programmatic Elements**

The plot of *The Firebird* is based on an old Russian fairy tale of the same name (in Russian *Zhar'-ptitsa*). As envisioned by original choreographer Michel Fokine, the ballet version follows the Czarevich Ivan, who one night discovers a magical garden outside the castle of the evil sorcerer King Kastchei. Through the garden walls, Ivan is amazed to see golden fruit hanging from silver trees, scattered amongst the petrified knights who had dared enter before. Out of nowhere, the dark garden is suddenly illuminated, and the mysterious Firebird enters, moving to pick a golden apple from its tree. Ivan climbs over the fence and snatches the Firebird, but the Czarevich—being a noble and benevolent man—is so moved by the creature's plaintive cries that he decides to release her. In exchange for his compassion, the Firebird presents Ivan with one of her fiery plumes and promises to return should he ever find himself in need. The Firebird flies away, leaving Ivan alone once again in the dark garden.

As Ivan prepares to leave, twelve beautiful princesses file into the garden, followed by a thirteenth princess whom Ivan believes to be the most fair of all. Unbeknownst to the sleeping Kastchei, the princesses entered the garden each night to play with the golden apples under the glittering moonlight. Enchanted by the thirteenth princess, Ivan decides to introduce himself, and though initially very shy, the princesses soon let Ivan join in their game. As dawn starts to break, the princesses suddenly realize they must return to the castle before the evil Kastchei awakes. When Ivan attempts to follow, the thirteenth princess stops him and tells him that he will die if he enters. The gates close, and the princesses are gone.

Ivan refuses to accept that his beautiful princess is gone forever, and begins clanging at the gates with his sword. The entire kingdom is awoken, and all manner of grotesque figures spew forth to attack the Czarevich. Ivan proves to be a capable and resilient warrior, but the king's grotesque minions inevitably overtake him. King Kastchei himself emerges from the castle, and summons Ivan forward to be questioned. Ivan, defiant to the end, responds by spitting in Kastchei's face. Enraged, the evil sorcerer pins Ivan against the wall, and begins the incantation that will turn him to stone. The thirteenth princess begs Kastchei for mercy, but it is of no use—the Czarevich appears doomed to join the other petrified statues in the garden.

Suddenly, Ivan remembers the feather given to him by the Firebird, and quickly pulls it out, waving it in the air. The Firebird immediately swoops in and blinds the monsters, bewildering them into an uncontrollable dance. Kastchei and his minions dance themselves to the point of exhaustion, and finally collapse on the ground. As the monsters rock themselves to sleep, the Firebird gently glides over them as if singing a lullaby (our bassoon solo from the "Berceuse"). She then leads Ivan to a nearby tree stump, next to which sits a chest containing an egg. This egg, the Firebird explains, holds the very soul of Kastchei, and is the key to his defeat. Ivan triumphantly slams the egg to the ground, smashing it to pieces, and in doing so destroys the evil sorcerer forever. As the ballet ends, the kingdom is transformed into a Christian city, the castle into a cathedral, and Ivan takes the thirteenth princess as his wife and queen.

### BAR 3 OF REHEARSAL 183 TO 1 BAR BEFORE REHEARSAL 187

The bassoon solo in the “Berceuse” is the Firebird’s lullaby to Kastchei and his monsters that have danced themselves to exhaustion during the “Infernal Dance.” We might assume that Stravinsky’s own recordings could be used as reference for an appropriate tempo, but the tempos of each are quite varied. For example, Stravinsky takes a tempo close to ♩ = 92 in his 1946 recording with the New York Philharmonic; fifteen years later, however, he takes a tempo closer to ♩ = 120 with the Columbia Symphony Orchestra. I prefer a tempo in the former range (about ♩ = 90-100), which can be heard in the recordings of the Royal Concertgebouw Orchestra and the San Francisco Symphony.

### The Case of the Mysterious D<sup>♯</sup>/D<sup>♭</sup>

The main issue I want to discuss with this excerpt is the now infamous question of whether to play a D<sup>♭</sup> or D<sup>♯</sup> in the fourth bar of Rehearsal 186. Luckily, the long and complex circumstances leading to this confusion have been expertly documented in Jeffery Lyman’s 2008 *Double Reed* article “D or D flat?: Stravinsky’s *Berceuse* and the Long Story of a Short Note.”<sup>8</sup> The controversy began with Stravinsky’s lesser-known 1912 revision of the “Berceuse,” when the natural sign in front of the D was omitted from the published score. I believe that we can dismiss this missing natural sign as an error on the publisher’s part, since this version of the “Berceuse” was the only one to appear before 1928 in either print or recorded form

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<sup>8</sup> Jeffrey Lyman, “D or D flat?: Stravinsky’s *Berceuse* and the Long Story of a Short Note.” *Double Reed*, Vol. 31, No. 1 (2008), 75-85.

without the original  $D\sharp$ . We know that Stravinsky's scores were often published in poor condition, and that Stravinsky himself often had little control over the publishing rights to his own music. Robert Craft, Stravinsky's close friend and colleague, gave us an idea of just how many mistakes could be possible in one edition of *Firebird* when he pointed out that the score for the 1919 suite contained over three hundred errors in total.<sup>9</sup>

Some bassoonists attempt to explain the necessity of a  $D\sharp$  by looking at the accompanying harmonies, and argue that the note *must* be a  $D\sharp$  so that it does not clash with the  $D\sharp$  in the accompaniment. However, Stravinsky's second reduction for violin and piano (published in 1932) appears to silence any such assertions. Here, for the first time, Stravinsky *directly* indicates that the note should be different than in his original ballet score. In this version (transposed to E Minor) Stravinsky marks what corresponds to a cautionary flat sign before the D, while leaving the dissonant accompaniment intact. By the time of the 1945 suite, the note had officially been changed to  $D\flat$  in the bassoon solo as well.

Did Stravinsky make this change in his 1945 suite because he started to believe the  $D\flat$  version sounded better? In 1959, he lamented:

I laboured again and again on that piece, but could do no better, and an awkward orchestral handicap remains, though I cannot say exactly what it is. I have already criticized *The Firebird* twice, in my revised versions of 1919 and 1945, and these direct musical criticisms are stronger than words.<sup>10</sup>

Interestingly, Stravinsky often expressed his disdain for *Firebird's* popularity, and complained about the number of times he was requested to conduct it. Could it

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<sup>9</sup> Robert Craft, *Stravinsky: Glimpses of a Life* (St. Martin's Press: New York, 1992), 10.

<sup>10</sup> Stravinsky and Craft, *Expositions and Developments*, 132.

be that he simply began caring less about the piece, therefore allowing bassoonists to choose either note they wished? Accounts of Stravinsky yelling directions at the orchestra in rehearsals—including specifically for the bassoonist *not* to play D $\sharp$ —do not portray a composer who no longer cared about the finer details of his work. Furthermore, he retroactively applied the D $\flat$  to the original ballet version as well, which can be heard in the included 1961 recording with the Columbia Symphony Orchestra.<sup>11</sup>

There is little doubt that Stravinsky preferred the D $\flat$ —after all, he did make the conscious decision to change the note in his suites, and most of his own recordings feature the D $\flat$  as well. But the original version—which went unchanged for *eighteen years*—was a D $\sharp$ . Just because Stravinsky made this change to his own piece, does it automatically mean we *must* follow it? To claim that an artist can do absolutely no wrong when altering his own work is a bit too reverential, in my opinion. After all, George Lucas made a number of changes to his *Star Wars* movies twenty years after they were released, yet most fans agree that many of these revisions actually make the movies worse—not better—than the originals.

So what are we supposed to think? Should it be a D $\sharp$ , a D $\flat$ , or should we just choose whichever note we prefer? Though this final option is both a tempting and easy choice, I believe that one of these notes is far more musically interesting and logical—the D $\sharp$ . Instead of examining how the solo relates to the underlying

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<sup>11</sup> Columbia Symphony Orchestra, *Stravinsky: The Ballets, Vol. I*, Igor Stravinsky, conductor, Sony Classical SM3K 46291 (CD), 1991.

accompaniment, we should actually take a closer look at the melodic structure of the solo itself.

### **Similarities of the Fundamental Line**

To understand why the D $\sharp$  is the better note to play here, we first need to figure out where this section of new material comes from. In the first half of the solo, we have two consecutive statements of a four-bar melody. At Rehearsal 132, this melody appears for a third time, but it is interrupted by a new four-bar phrase in the third bar. At the end of this interruption, we are finally presented with the last two bars of the main melody that began at Rehearsal 132.

The original melody and the “interrupting” melody both span four bars, and this should be our first indication that there may be a connection between the two. Looking closer, we can also see that the pitch structure and melodic contours of each are also very similar. McGill explains exactly how these melodies are related:

When this theme is repeated later, it is expanded by simply ornamenting the main melody. First, there’s part A of the theme and its variation, *then part B’s variation*, and finally, part B essentially as it originally sounded... Whether to play a D $\flat$  or a D $\sharp$  in the fourth bar, here, causes a lot of controversy among otherwise levelheaded bassoonists. To me, it’s simply an ornamentation of the original melody, so I play a D $\sharp$ .<sup>12</sup>

In fact, if the note is played as a D $\sharp$ , then the fundamental lines of both the original melody (Example 18.1) and the interrupting melody (Example 18.2) are

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<sup>12</sup> McGill, *Orchestral Excerpts for Bassoon*, Track 26. Quote transcribed and punctuated by the author.

identical.<sup>13</sup> As both examples show, the fundamental structure of the melody is  $B\flat - D\flat - D\sharp - E\flat - F - E\flat$  ( $\hat{5} - \hat{7} - \# \hat{7} - \hat{1} - \hat{2} - \hat{1}$ ),<sup>14</sup> but even more interesting is that, as shown in the fourth level of Example 18.2, the  $D\sharp$  of the interrupting melody does not resolve to  $E\flat$  until the fourth beat of the bar. This means that, at a deeper level, the questionable  $D\sharp$  of the interrupting melody actually lasts an entire beat longer than the  $D\sharp$  of the original melody! From this perspective, we can see that by changing this note to a  $D\flat$ , we are really changing two beats of the bar, not just one note.

**Example 18.1.** Stravinsky, *The Firebird* – bars 3 to 6 of Rehearsal 183, melodic reduction

Level 1 (Surface)



Level 2



Level 3



Level 4



<sup>13</sup> To arrive at their identical fundamental lines, the interrupting melody—a more florid line containing a few more notes than the original melody—must be reduced one level further.

<sup>14</sup> This is essentially a prolonged motion from  $B\flat$  to  $E\flat$  ( $\hat{5} - \hat{1}$ ).

**Example 18.2.** Stravinsky, *The Firebird* – bars 3 to 6 of Rehearsal 186, melodic reduction with D $\sharp$

Level 1 (Surface)



Level 2



Level 3



Level 4



Level 5



Example 18.3 shows the fundamental line of the solo with the D $\flat$  instead of the D $\sharp$ . As you can see, it's not nearly as elegant as the version with the D $\sharp$ —it is almost the same as the original melody, but not *quite* the same. In fact, I would argue that it is just different enough to be distracting—once you are aware of the fundamental line that repeats in each of the first two statements of the melody (Example 18.1), you will start to expect the D $\sharp$  (sounding as the leading tone to the subsequent E $\flat$ ) here as well. To me, hearing a bassoonist play a D $\flat$  instead of a D $\sharp$  is tantamount to hearing a bassoonist play a completely wrong note.





At the end of this short discussion, what have we discovered? The  $D^{\sharp}$  is more interesting melodically because of the exotic augmented  $D^{\sharp} - C^{\flat}$  interval; listeners—at least subconsciously—expect to hear the  $D^{\sharp}$  because it recreates the same fundamental line as the first two statements of the melody; and the  $D^{\sharp} - C^{\flat}$  interval is even physically easier to play than the  $D^{\flat} - C^{\flat}$  interval. In my opinion, the choice is clear—the note should be a  $D^{\sharp}$ .

## PARTS, SCORES, AND RECORDINGS

### **Part**

Stravinsky, Igor. *L'oiseau de feu*. Boca Raton, FL: E.F. Kalmus, n.d. Bassoon I part.

### **Scores**

Stravinsky, Igor. *L'oiseau de feu*. Critical Edition. Edited by Herbert Schneider. London; New York: E. Eulenberg, 1996.

\_\_\_\_\_. *L'oiseau de feu: fac-similé du manuscrit Saint-Pétersbourg, 1909-1910*. Studies and commentaries by Louis Cyr, Jean-Jacques Eigeldinger, and Pierre Wissmer. Genève: Minkoff, 1985.

### **Recordings**

Columbia Symphony Orchestra. Igor Stravinsky, conductor. *Stravinsky: The Ballets, Vol. I*. Recorded 1961. Sony Classical SM3K 46291. CD. 1991.

London Symphony Orchestra. Antal Doráti, conductor. *The Firebird (Complete Ballet); Fireworks; The Song of the Nightingale; Tango; Scherzo a la russe*, by Igor Stravinsky. Recorded 1959. Philips 432 012-2. CD. 1991.

New York Philharmonic. Igor Stravinsky, conductor. *Igor Stravinsky: Composer & Conductor, Vol. 1*. Recorded 1946. Andante 0-9712764-8-X. CD. 2002.

Radio-Symphonie-Orchester Berlin. Lorin Maazel, conductor. *El amor brujo; El sombrero de tres picos*, by Manuel de Falla; *The Firebird (1919 Suite)*, by Igor Stravinsky; Recorded 1957. Deutsche Grammophon 447 414-2. CD. 1995.

Royal Concertgebouw Orchestra. Carlo Maria Giulini, conductor. *Pictures at an Exhibition*, by Modest Mussorgsky; *The Firebird (Suite)*, by Igor Stravinsky. Recorded 1989. Sony Classical SK 45935. CD. 1990.

San Francisco Symphony. Michael Tilson Thomas, conductor. *L'oiseau de feu; Le sacre du printemps; Perséphone*, by Igor Stravinsky. Recorded Feb. 25-28, 1998. RCA Victor Red Seal 09026-68898-2. CD. 1999.

## CHAPTER 19

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### *THE RITE OF SPRING* BY IGOR STRAVINSKY (1882 – 1971)

**Composed:** From the summer of 1911 to March 19, 1913; composition took place in Ustilug during the summer months, and at Clarens (on lake Geneva) during the winter months

**Premiere:** May 29, 1913 at the Théâtre des Champs-Élysées in Paris, conducted by Pierre Monteux<sup>1</sup> with choreography by Vaslav Nijinsky

#### Origins

According to Stravinsky, the idea for *The Rite of Spring*<sup>2</sup> came as a sudden vision while he was working to finish *The Firebird*. He recalls this moment of inspiration in his 1936 autobiography:

One day, when I was finishing the last pages of *L'Oiseau de Feu* in St. Petersburg, I had a fleeting vision which came to me as a complete surprise, my mind at the moment being full of other things. I saw in [my] imagination a solemn pagan rite: sage elders, seated in a circle, watched a young girl dance herself to death. They were sacrificing her to propitiate the god of spring. Such was the theme of the *Sacre du Printemps*. I must confess that this vision made a deep impression on me, and I at once described it to my friend, Nicholas Roerich, he being a painter who had specialized in pagan subjects. He welcomed my inspiration with enthusiasm, and became my collaborator in this creation. In Paris I told Diaghileff about it, and he was at once carried away by the idea, though its realization was delayed by the following events.<sup>3</sup>

The “following events” Stravinsky refers to were the inception and composition of *Petroushka*, which would become Stravinsky’s next ballet after *The Firebird*. Shortly

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<sup>1</sup> A recording of Monteux conducting the Paris Conservatoire Orchestra is included.

<sup>2</sup> According to Stravinsky, the title *The Coronation of Spring* would actually be a much better English translation for *Le sacre du Printemps* (*Expositions and Developments*, 141).

<sup>3</sup> Stravinsky, *An Autobiography*, 31.

after the premiere of *Petroushka*, Stravinsky visited Roerich at Princess Tenisheva's estate at Talashkino (near Smolensk), where his friend was busy painting the interior of the chapel.<sup>4</sup> Here, a detailed scenario for the ballet was set (see below), and Stravinsky began composing in earnest at his home in Ustilug that summer.

Although Stravinsky had already completed Part One of *Rite* by March 1912, Diaghilev decided to postpone the incredibly ambitious production until the following year. This decision was also partly due to a falling out between Diaghilev and Michel Fokine, who had been the choreographer at the Ballet Russes since its inception in 1909. Diaghilev decided that his star dancer, Vaslav Nijinsky, would be the best choice to take over choreography duties, but Nijinsky was already engaged throughout 1912 with a production of Debussy's *L'après-midi d'un faune*. Upon learning of this postponement, Stravinsky eased his pace of work on *Rite* (even composing the full score to *The King of the Stars* during the summer), and finally completed the piece at the end of March 1913.

The conductor of the premiere, Pierre Monteux, first heard Stravinsky play a section of the piano reduction in the summer of 1912. Of the experience, he would later remark:

With only Diaghileff and myself as audience, Stravinsky sat down to play a piano reduction of the entire score. Before he got very far I was convinced he was raving mad. Heard this way, without the color of the orchestra which is one of its greatest distinctions, the crudity of the rhythms was emphasized, its stark primitiveness underlined. The very walls resounded as Stravinsky

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<sup>4</sup> Stephen Walsh, "Stravinsky, Igor," In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/52818pg3> (accessed January 29, 2012).

pounded away, occasionally stamping his feet and jumping up and down to accentuate the force of the music. Not that it needed such emphasis.<sup>5</sup>

The incredibly complex rhythms of the music were very demanding of the dancers. Ballet Russes stage manager Serge Grigoriev described the final rehearsals leading up to the May 29 premiere:

Even at this stage the rehearsals of [*Le Sacre*] were far from easy. The company heartily disliked them, calling them arithmetic classes, because owing to the total absence of tune in the music, the dancers had to time their movements by counting the bars. They also saw little point in Nijinsky's composition, which consisted almost entirely of rhythmical stamping without any other movement... When on his return Diaghilev enquired about *Le Sacre* and learnt of its enormous unpopularity, he merely remarked that it was an excellent sign. It proved the composition to be strikingly original.<sup>6</sup>

The premiere of *The Rite of Spring* is one of the most infamous stories in all of music history, and there are numerous first-hand accounts from eyewitnesses of the spectacle. Grigoriev recalls:

Then, after the first interval the curtain rose on *Le Sacre*, and not many minutes passed before a section of the audience began shouting its indignation; on which the rest retaliated with loud appeals for order. The hubbub soon became deafening; but the dancers went on, and so did the orchestra, though scarcely a note of the music could be heard. The shouting continued even during the change of scene, for which music was provided; and now actual fighting broke out among some of the spectators; yet even this did not deter Monteux from persisting with the performance... Diaghilev tried every device he could think of to calm the audience, keeping the lights up in the auditorium as long as possible so that the police, who had been called in, could pick out and eject some of the worst offenders. But no sooner were the lights lowered again for the second scene than pandemonium burst out afresh, and then continued till the ballet come to an end.<sup>7</sup>

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<sup>5</sup> Truman C. Bullard, *The First Performance of Igor Stravinsky's Sacre du Printemps* (Ann Arbor, MI: University Microfilms, 1980), 11.

<sup>6</sup> Grigoriev, 81.

<sup>7</sup> Ibid., 83-84.

Stravinsky provides an even more animated account in his 1936

autobiography:

As for the actual performance, I am not in a position to judge, as I left the auditorium at the first bars of the prelude, which had at once evoked derisive laughter. I was disgusted. These demonstrations, at first isolated, soon became general, provoking counter-demonstrations and very quickly developing into a terrific uproar. During the whole performance I was at Nijinsky's side in the wings. He was standing on a chair, screaming "sixteen, seventeen, eighteen" – they had their own method of counting to keep time.<sup>8</sup> Naturally the poor dancers could hear nothing by reason of the row in the auditorium and the sound of their own dance steps. I had to hold Nijinsky by his clothes, for he was furious, and ready to dash on to the stage at any moment and create a scandal. Diaghileff kept ordering the electricians to turn the lights on or off, hoping in that way to put a stop to the noise. That is all I can remember about that first performance. Oddly enough, at the dress rehearsal, to which he had, as usual, invited a number of actors, painters, musicians,<sup>9</sup> writers, and the most cultured representatives of society, everything had gone off peacefully, and I was very far from expecting such an outburst.<sup>10</sup>

Interestingly, while Grigoriev implicates that the music itself was the impetus for the crowd's rebellion, Stravinsky would later place the blame squarely on

Nijinsky's choreography:

The scandal which it produced is a matter of history, but that scandal was in nowise due to the so-called novelty of the performance, but to a gesture, too audacious and too intimate, which Nijinsky made, doubtless thinking that anything was permissible with an erotic subject and perhaps wishing thereby to enhance the effect of the production.<sup>11</sup>

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<sup>8</sup> Keep in mind that Russian numbers over ten are polysyllabic, making it even more difficult to keep up with the pace of the music.

<sup>9</sup> One such musician in attendance at the dress rehearsal was Claude Debussy. It is also worth noting that the famous story of Saint-Saëns walking out of the premiere is inaccurate; Stravinsky himself confirms that it was actually the first performance of 1914 at the Casino de Paris that Saint-Saëns attended (Stravinsky, however, does not specifically refute the claim that he walked out of *this* performance, leaving that aspect of the original story unclear.)

<sup>10</sup> Stravinsky, 47.

<sup>11</sup> Ibid., 36.

### Programmatic Elements

After his initial meetings with Stravinsky in the spring of 1911, Roerich sent the following outline to Diaghilev:

In the ballet of *The Rite of Spring* as conceived by myself and Stravinsky, my object is to present a number of scenes of earthly joy and celestial triumph as understood by the Slavs... My intention is that the first set should transport us to the foot of a sacred hill, in a lush plain, where Slavonic tribes are gathered together to celebrate the spring rites. In this scene there is an old witch, who predicts the future, a marriage by capture, round dances. Then comes the most solemn moment. The wise elder is brought from the village to imprint his sacred kiss on the new-flowering earth. During this rite the crowd is seized with mystic terror... After this uprush of terrestrial joy, the second scene sets a celestial mystery upon us. Young virgins dance in circles on the sacred hill amid enchanted rocks; then they choose the victim they intend to honor. In a moment she will dance her last dance before the ancients clad in bearskins to show that the bear was man's ancestor. Then the graybeards dedicate the victim to the god Yarilo.<sup>12</sup>

Stravinsky drew upon a vast collection of Russian, Lithuanian, and Ukrainian folk songs for the melodic content of *Rite*.<sup>13</sup> The opening bassoon solo was taken from a Lithuanian folk song titled "Tu, manu seserėlė,"<sup>14</sup> which Stravinsky presents in a variety of rhythms and ornamented with grace notes. The original melody is shown in Example 19.1.

Of the opening, Stravinsky writes, "My idea was that the Prelude should represent the awakening of nature, the scratching, gnawing, wiggling of birds and beasts."<sup>15</sup> Giving this extremely high solo to the bassoon, rather than, say, the English horn, certainly creates this "scratching, gnawing" image. Parisian critic

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<sup>12</sup> Downes, 937.

<sup>13</sup> Craft, *Stravinsky: Glimpses of a Life*, 214.

<sup>14</sup> Richard Taruskin, "Russian Folk Melodies in 'The Rite of Spring'" *Journal of the American Musicological Society* 33, no. 3 (Autumn 1980): 502.

<sup>15</sup> Stravinsky and Craft, *Expositions and Developments*, 141.





accurately as possible; if we push or pull too much, the audience will be completely lost in regards to what rhythms we are playing.

### **Tips for Playing in the Extreme High Register**

The two most important things to remember when playing in this register is to *remain calm* and *stay relaxed*. When high notes like the opening C<sub>4</sub> are difficult to articulate softly, the culprit is usually tightness in the embouchure or throat. To prevent this tightness, it is very important to practice loosening the embouchure and bringing the pitch back up with the air in the upper register (perhaps more so than in any other range of the instrument).<sup>17</sup> William Waterhouse even suggests sticking a pencil into one corner of your mouth when practicing in this register, claiming that it will help develop a loosened embouchure that relies more on proper air support.<sup>18</sup>

I like to start the first C<sub>4</sub> from almost nothing and open the sound up with a little vibrato, like a flower breaking through the earth and slowly unfurling.<sup>19</sup> Opinions differ as to whether we should articulate the first C<sub>4</sub> with or without the tongue, though Waterhouse generally believes that starting with the air can be the best approach in this very high range:

This technique of articulating notes from the abdomen without using the tongue can be useful when extremes of either *pianissimo* or *sforzando* attack

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<sup>17</sup> See “Breathing and Embouchure” in Chapter 3 for more information.

<sup>18</sup> Waterhouse, 108. I have had limited success with this exercise because I am always worried that the pencil will actually hit and break my reed. Others may find it more useful, though.

<sup>19</sup> Be careful not to give *too* much of a swell, however.

required; an extreme high note will often speak more readily thus than when articulated with the tongue.<sup>20</sup>

I find that starting with the air works well if I use the D vent key for the C<sub>4</sub> instead of the normal C vent key, but you can also try giving a very slight half-hole with the second finger of the left hand, and then rolling the finger off as you open up the sound. Focus on creating a nice round embouchure while voicing the syllable “OOH”—not “EEE”—and support the note with a highly focused airstream.

Despite the more difficult fingerings it requires, the second *Rite* solo often has a more open sound quality because the tightness in the throat and embouchure has dissipated by the end of the first solo. To replicate this openness for the first solo, experiment with practicing the two in reverse order. It may seem like a simple, obvious exercise, but you will be surprised at how much of a difference it can make.

### **C – B – A**

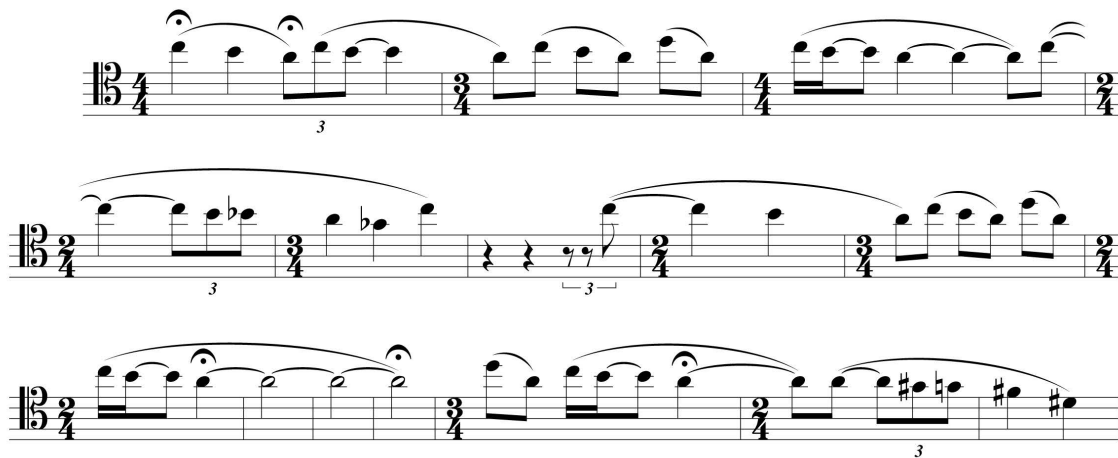
The entire opening solo is based on the three descending pitches of C – B – A (and in the second solo, C<sup>b</sup> – B<sup>b</sup> – A<sup>b</sup>); this skeletal structure is shown in Example 19.2. Stravinsky always ornaments the Bs with two grace notes, and by doing so highlights this note as the most important of the group. Despite the rhythmic variations of each descending C – B – A statement, the B always acts as a sort of downbeat note. If we were to rewrite each phrase with these perceived bar lines (which would also require removing all meter indications) it would look like Example 19.3. As you can see, this is extremely odd looking, and would be

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<sup>20</sup> Waterhouse, 114.

impossible to play in an orchestra. However, this rewriting can be useful in our own private practice, since it is natural to want to lead into the notes on the downbeats, even without a meter specified.

**Example 19.2.** Stravinsky, *The Rite of Spring* – mm. 1 to 15, melodic reduction (Level 1)



**Example 19.3.** Stravinsky, *The Rite of Spring* – mm. 1 to 5, re-barred music



Many players make the D<sub>4</sub> of the second bar the most prominent note of the measure, but as we can see in Example 19.4, this D is actually just prolonging the A. It certainly can be a very problematic note just to get out, but we should keep it from being louder than the overarching C – B – A progression if possible. Instead of



strategy that is very effective for developing the rhythmic integrity of this figure. I made a couple alterations in the first three instances (Examples 19.5a through 19.5c) that should be incorporated into your practice:

- Tongue the note groupings according to the main beats of the measure
- Instead of a sixteenth note, think of the last C<sub>4</sub> as a slightly shorter eighth note (this makes the basic triplet-triplet-duple rhythm identical to what appears in the first two bars of the solo)
- Add a legato marking to the last B $\flat$  in the triplet of bar 4 (Example 19.5c)

I think adding the grace notes *before* the triplet sixteenth notes is a better approach here—just think of the G and B triplet sixteenths as filling in the space between the second and third notes of the overall triplet. These notes are quicker than many players think, so make sure to practice these sequences with a metronome (set to triplets if possible), and always phrase to the G $\flat$ .

Practice the quintuplets in bar 3 without the grace notes as well. There should be no obvious 2+3 or 3+2 subdivision here—just five even notes over the span of one beat. When you add the grace notes back in, make sure they begin soon enough that this evenness is not disturbed. One final note—don't play the grace notes throughout the solo too fast. They should occur at a speed appropriate to the ♩ = 50 tempo.

**Example 19.5.** Stravinsky, *The Rite of Spring* – mm. 4 to 5, practice sequence

a)

Practice sequence a) consists of two measures. The first measure is in 3/4 time and contains a quarter note G4, followed by a triplet of eighth notes (A4, B4, Bb4) beamed together and slurred. The second measure is in 3/4 time and contains a triplet of eighth notes (Bb4, A4, G4) beamed together and slurred, followed by a quarter note G4 and a whole rest.

b)

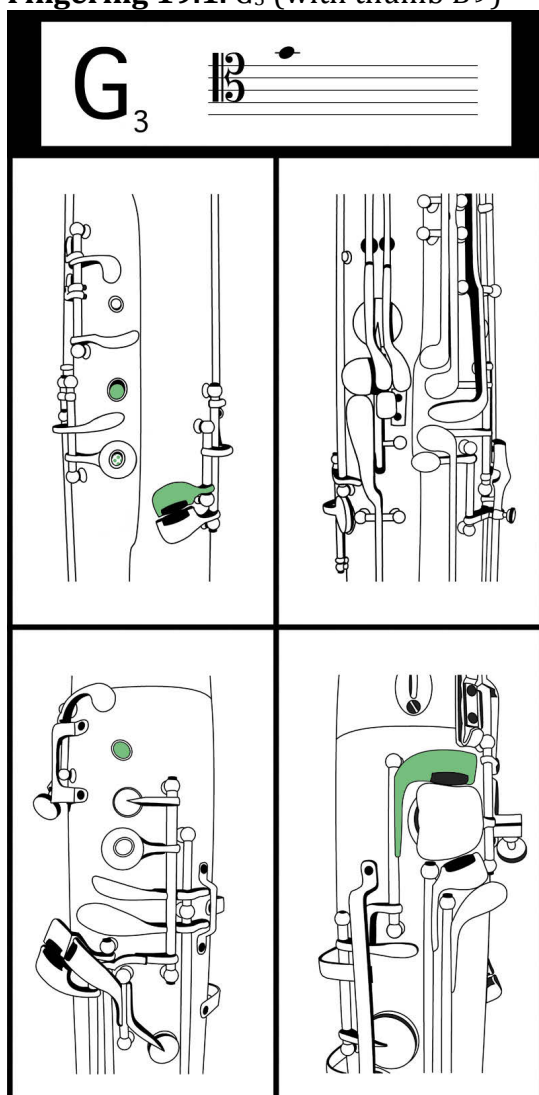
Practice sequence b) consists of two measures. The first measure is in 3/4 time and contains a quarter note G4, followed by a triplet of eighth notes (A4, B4, Bb4) beamed together and slurred. The second measure is in 3/4 time and contains a triplet of eighth notes (Bb4, A4, G4) beamed together and slurred, followed by a quarter note G4 and a whole rest.

c)

Practice sequence c) consists of two measures. The first measure is in 3/4 time and contains a quarter note G4, followed by a triplet of eighth notes (A4, B4, Bb4) beamed together and slurred. The second measure is in 3/4 time and contains a triplet of eighth notes (Bb4, A4, G4) beamed together and slurred, followed by a quarter note G4 and a whole rest.

d)

Practice sequence d) consists of two measures. The first measure is in 3/4 time and contains a quarter note G4, followed by a triplet of eighth notes (A4, B4, Bb4) beamed together and slurred. The second measure is in 3/4 time and contains a triplet of eighth notes (Bb4, A4, G4) beamed together and slurred, followed by a quarter note G4 and a whole rest.

**Fingering 19.1. G<sub>3</sub> (with thumb B<sub>b</sub>)**



## PARTS, SCORES, AND RECORDINGS

### **Part**

Stravinsky, Igor. *Le sacre du printemps*. Edited by Clinton F. Nieweg. Boca Raton, FL: E.F. Kalmus, 2000. Bassoon I part.

### **Scores**

Stravinsky, Igor. *Le sacre du printemps*. Critical edition based on the composer's manuscript. Edited by Clinton F. Nieweg. Boca Raton, FL: E.F. Kalmus, 2000.

Stravinsky, Vera, and Robert Craft. *Stravinsky in Pictures and Documents*. New York: Simon and Schuster, 1978.

### **Recordings**

Chicago Symphony Orchestra. Seiji Ozawa, conductor. *Stravinsky's Greatest Hits*. RCA LSC-5018. LP. 1972.

Cleveland Orchestra. Lorin Maazel, conductor. *Symphony No. 5*, by Dmitri Shostakovich; *The Rite of Spring*, by Igor Stravinsky. Recorded 1980. Telarc CD-820001. CD. 1993.

Columbia Symphony Orchestra. Igor Stravinsky, conductor. *Stravinsky: Ballets, Vol. 1*. Recorded 1960. Sony Classical SM3K 46291. CD. 1991.

Kirov Orchestra. Valery Gergiev, conductor. *The Rite of Spring*, by Igor Stravinsky; *The Poem of Ecstasy*, by Alexander Scriabin. Recorded June 24-27, 1999. Philips Classics 289 468 035-2. CD. 2001.

London Philharmonic Orchestra. Kent Nagano, conductor. *Le sacre du printemps; Perséphone*, by Igor Stravinsky. Recorded Dec. 1990. Virgin Classics VCK 7 91511-2. CD. 1992.

The MET Orchestra. James Levine, conductor. *James Levine: A Celebration of Music*. Deutsche Grammophon 474 485-2. CD. 2003.

Minneapolis Symphony Orchestra. Antal Doráti, conductor. *The Rite of Spring*, by Igor Stravinsky. Mercury SR 90253. LP. 1958.

New York Philharmonic. Igor Stravinsky, conductor. *Igor Stravinsky: Composer & Conductor, Vol. 1*. Recorded 1940. Andante 0-9712764-8-X. CD. 2002.

\_\_\_\_\_. Zubin Mehta, conductor. *The Rite of Spring*, by Igor Stravinsky. CBS MYK 42616. CD. 1987.

Orchestre de la Suisse Romande. Ernest Ansermet, conductor. *The Rite of Spring*, by Igor Stravinsky. London CS 6031. LP. 1959.

Paris Conservatoire Orchestra. Pierre Monteux, conductor. *The Rite of Spring*, by Igor Stravinsky. London STS 15318. LP. 1963.

Philadelphia Orchestra. Leopold Stokowski, conductor. *Pétrouchka; Le sacre du printemps*, by Igor Stravinsky. Recorded 1929-30. RCA Victor Gold Seal 09026-61394-2. CD. 1993.

\_\_\_\_\_. Riccardo Muti, conductor. *The Rite of Spring*, by Igor Stravinsky. Angel SZ-37646. LP. 1979.

San Francisco Symphony. Michael Tilson Thomas, conductor. *L'oiseau de feu; Le sacre du printemps; Persephone*, by Igor Stravinsky. Recorded Sept. 25-29, 1996. RCA Victor Red Seal 09026-68898-2. CD. 1999.

## CHAPTER 20

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### **SYMPHONY NO. 4 IN F MINOR, OP. 36 BY PYOTR IL'YICH TCHAIKOVSKY (1840 – 1893)**

**Composed:** Early 1877 to January 1878 (rough draft completed by the end of May 1877, orchestration beginning in August 1877)

**Premiere:** February 22, 1878 at a concert of the Russian Musical Society in Moscow, conducted by Nicholas Rubenstein

#### **Origins**

By the start of 1877, Tchaikovsky had unofficially left his position at the Moscow Conservatory and become financially independent through the donations of Nadezhda von Meck.<sup>1</sup> The affluent widow was not only Tchaikovsky's primary patron during this time, but also one of his most trusted confidantes, sparking correspondences that have since provided a wealth of insight into the composer's very private personal life. By mutual agreement the two never met, yet Tchaikovsky often shared his most intimate and deep feelings with her. Their close relationship continued until 1890, when von Meck—for reasons that remain unclear—abruptly ended her patronage.

Tchaikovsky composed the majority of his Fourth Symphony in 1877, during a highly tumultuous period in his personal life. In July, Tchaikovsky entered into a disastrous marriage with an enamored student named Antonina Milyukova. He was

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<sup>1</sup> Roland John Wiley, "Tchaikovsky, Pyotr Il'yich," In *Grove Music Online*, Oxford Music Online,  
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/51766pg4>  
(accessed July 9, 2011).

drawn into the ill-advised union in a desperate attempt to disguise his homosexuality, but only made himself more miserable by doing so. From his letters to Nadezhda von Meck, we see that Tchaikovsky realized almost immediately that he had made a horrible mistake—one that affected not only his emotional well-being, but his compositional abilities too.<sup>2</sup>

Tchaikovsky had sketched the first three movements of his Fourth Symphony by the end of May, but would not return to the work in earnest until weeks after his July wedding.<sup>3</sup> This was not because Tchaikovsky and Antonina were on a blissful honeymoon, but rather because Tchaikovsky almost immediately fled to his sister's house in the countryside.

The next few months were miserable for Tchaikovsky, consisting of a suicide attempt and subsequent nervous breakdown.<sup>4</sup> These events seem all the more ominous in light of the feelings Tchaikovsky expressed to von Meck just weeks beforehand:

All that is left is to pretend. But to pretend to the end of one's life is the highest torment. I was in the depths of despair... I longed ardently, greedily for death. Death seemed to me the only way out – but to kill myself was unthinkable... I know that if I decided on suicide and carried it through, I should be dealing a mortal blow to my family... So, death does not come to me, I shall not and cannot go to him – what then remains?<sup>5</sup>

Although Tchaikovsky and Antonina never legally divorced, by October the marriage was over. Tchaikovsky returned to his work on the Fourth Symphony after

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<sup>2</sup> John Warrack, *Tchaikovsky* (New York: Charles Scribner's Sons, 1973), 115.

<sup>3</sup> Field, 662.

<sup>4</sup> Warrack, 118. Tchaikovsky evidently waded out into the icy Moskva River in September, purposefully trying to catch pneumonia.

<sup>5</sup> *Ibid.*, 116.

the separation, and finally completed the score in early January. While the reaction to the Moscow premiere on February 24th was underwhelming, the first performance in St. Petersburg proved to be an immense success. Unfortunately for Tchaikovsky, though, the symphony would not reach a sustained level of popularity until after his death.

### **Programmatic Elements**

The clearest insight into the meaning of Tchaikovsky's Fourth Symphony comes from his correspondences with Nadezhda von Meck. Concerning the second movement, he writes:

There *is* a programme to *our* symphony, i.e. there is the possibility of putting into words what it is trying to express, and to you, to you alone, I want to tell and can tell the meaning both of the whole and the separate sections. Be it understood, I am attempting this only in general terms... The second movement of the symphony expresses another phase of depression. This is that melancholy feeling which comes in the evening when one sits alone, tired from work, having picked up a book but let it fall from one's hands. A whole host of memories appears. And one is sad because so much is *gone, past*, and it is pleasant to remember one's youth. And one regrets the past, yet has no wish to begin to live all over again. Life wearies one. It is pleasant to rest and to reflect. One remembers much. There were happy moments when young blood pulsed and life was good. There were gloomy moments, too, irreplaceable losses. All that is indeed somewhere far off. And it is sad and somehow sweet to bury oneself in the past.<sup>6</sup>

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<sup>6</sup> Warrack, 134-36.

## II. ANDANTINO – M. 274 TO END

The bassoon solo at m. 274 brings the *Andantino* full circle by recalling the pizzicato orchestration of the opening oboe solo (the actual melody, of course, appears throughout the movement). I recommend a tempo of at least ♩ = 62-64, which is fast enough to maintain the singing quality of the line, yet slow enough to allow the finer nuances of the phrasing to come through. Many students have a bad habit of playing this solo much too slowly, and that only tends to highlight the problems discussed below.

### Working to Eliminate “Notey-ness”

Complex key signatures like B♭ Minor can present a significant challenge when it comes to creating smooth, lyrical lines. The more complex fingerings of the notes, along with their more varied levels of resistance, can often cause the solo to sound “notey” and uneven.<sup>7</sup> Fortunately, there are a couple of things that players can do to help eliminate this undesirable quality.

The first step is to work on the solo without vibrato, concentrating instead on producing a steady stream of air that can smoothly compensate for the varying resistances of each note (especially during the larger leaps). Next, work on minimizing and smoothing out the movement of the fingers themselves. They should not move with the same overt, military precision that we might expect when playing an excerpt like *Till Eulenspiegel*; instead, the fingers should be kept as close

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<sup>7</sup> A good example of this awkwardness is in Karajan’s recording with the Wiener Philharmoniker.

as possible to the keys and tone holes, and each should be closed with an easy and relaxed motion. This technique is often referred to as “legato fingering,” and I find it helpful to imagine the fingers moving in the same gentle manner that the tongue should articulate legato notes. David McGill also offers the following mental exercise:

Imagine that your fingers are held in place by cables pulling from above as well as from below. When the fingers close the keys or holes on the instrument they must go against the resistance of the upper cable and, when they open the key or hole, they must then do so with resistance from the lower, imaginary cable. But the fingers must not be tense while thinking of this concept.<sup>8</sup>

### **Phrasing**

Many bassoonists prefer to play the second half of the solo very dramatically by adding a great deal of rubato on the repeated eighth notes in mm. 183, 185, and 187. Although I do pull back slightly on these notes, my interpretation is considered fairly simple and straightforward compared to many others.<sup>9</sup> This *is* a solo, of course, but the bassoonist should not pull himself out of the music in some sort of self-important, soloistic display. These words from Tchaikovsky’s own description of the second movement should be taken into consideration when deciding how to approach the mood and phrasing of the solo:

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<sup>8</sup> McGill, 175.

<sup>9</sup> More accurately, I should say that since these repeated notes already have a natural tendency to slow down a bit, I do not consciously try to pull them back further.

[...] one is sad because so much is *gone, past*, and it is pleasant to remember one's youth. And one regrets the past, yet has no wish to begin to live all over again. Life wearies one. It is pleasant to rest and to reflect.<sup>10</sup>

An interpretation with lots of dramatic pushing and pulling simply does not seem like an appropriate way to express these bittersweet sentiments. True, this section of the solo is marked *espressivo*, but I think we can convey this by singing a broader line—matching the movement of the strings from pizzicato to arco—along with a slightly more overt vibrato. The two included recordings that show the most restraint in pulling back on the repeated eighth notes are the 1984 Cleveland Orchestra and 1997 Chicago Symphony Orchestra recordings (the latter performed by David McGill).

A more practical reason why I disagree with lingering a great deal on the repeated notes is because it disrupts the flow of the underlying string accompaniment. Although McGill does pull back slightly, it is done in service of highlighting the note groupings, *not* to overdramatize the solo; the phrasing always stays within the overall tempo, which doesn't force the strings to wait in limbo for the downbeat. Compare that interpretation to Bernstein's New York Philharmonic performance, where it seems like the strings must wait a lifetime for the bassoonist to reach the downbeat (and at such a slow tempo, it almost seems like two lifetimes). McGill's performance also shows the clearest note groupings and phrasing, which is similar to my interpretation shown in Example 20.1.

I have also added a few legato markings that can be executed by either lingering slightly on the note, giving the note slightly more vibrato, or some

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<sup>10</sup> Warrack, 136.



combination of the two. For example, I follow McGill's advice to linger on the first note of the solo,<sup>11</sup> while also adding a slightly faster vibrato—in good taste—to immediately draw in the listener's attention. In m. 281, I stress the A $\flat$  by adding a little extra vibrato *without* lengthening the actual sound of the note, whereas in the next bar I stress the A $\flat$  mostly by lengthening it, with little change to the vibrato. These are the types of finer details that can make the phrasing more refined, as well as create an interpretation that is much more unique to each individual player.

**Example 20.1.** Tchaikovsky, Symphony No. 4, Mvt. II – mm. 274 to 290, phrasing, note groupings, and select voicings

The musical score for Example 20.1 is presented in four staves. The key signature is B-flat major (three flats) and the time signature is 3/4. The score includes various phrasing slurs, note groupings, and dynamic markings. Red brackets and lines highlight specific phrasing and voicing choices. Below the staff, there are vocalizations: "EEE-TAY-TAH" and "-TAH" with vertical lines pointing to specific notes.

<sup>11</sup> McGill, *Orchestral Excerpts for Bassoon*, Track 13.

Example 20.1 also shows the voicings I use to open up the sound on the repeated Fs, Eb's, and Db's in the second half of the solo.<sup>12</sup> These syllables will slightly lower the position of the back of the tongue on each successive note, allowing the airstream needed for the crescendos to flow unrestricted.

### **Intonation and Other Considerations**

Intonation can be treacherous throughout this solo. I recommend practicing with a bass note drone to become comfortable adjusting the pitches based on the underlying harmonies; however, a familiarization with the absolute pitches of these notes (which can be developed with a regular tuner) should be in place first.

Example 20.2 shows the pitches to drone in each measure, as well as some of the intonation adjustments we should be aware of. Our primary concern is with the thirds of the underlying major and minor triads; to adjust these notes to form pure triads, minor thirds should be played 16 cents higher than normal, while major thirds should be played 14 cents lower than normal.

Fifths of chords should also be raised 2 cents, but this amount is so trivial that it usually bears no real significance on our intonation considerations. However, many of the upper notes in the leaps here are also fifths of the harmonies, so it is important that we pay extra attention to getting them up to pitch (and ideally 2 cents higher). Make sure to support the upper notes with the airstream and higher voicings like “EEE,” and don’t let yourself pinch them up with the embouchure. The other important tuning consideration is to make sure the second eighth note in mm.

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<sup>12</sup> See “Voicings” in Chapter 3 for more information on this technique.

183, 185, and 187 (marked with plain arrows) are low enough to make the whole step between the first and second note of the measure sufficiently wide.

One last issue to mention is the *morendo* on the  $F_2$  over the last two bars of the movement. To help taper this note down to nothing, roll the second finger of the left hand over the second tone hole (Fingering 20.1). This will help keep the pitch up as the air stream decreases, but care must be taken not to cover too much of the hole, causing the pitch to go flat.

**Example 20.2.** Tchaikovsky, Symphony No. 4, Mvt. II – mm. 274 to 290, practice drones and intonation adjustments

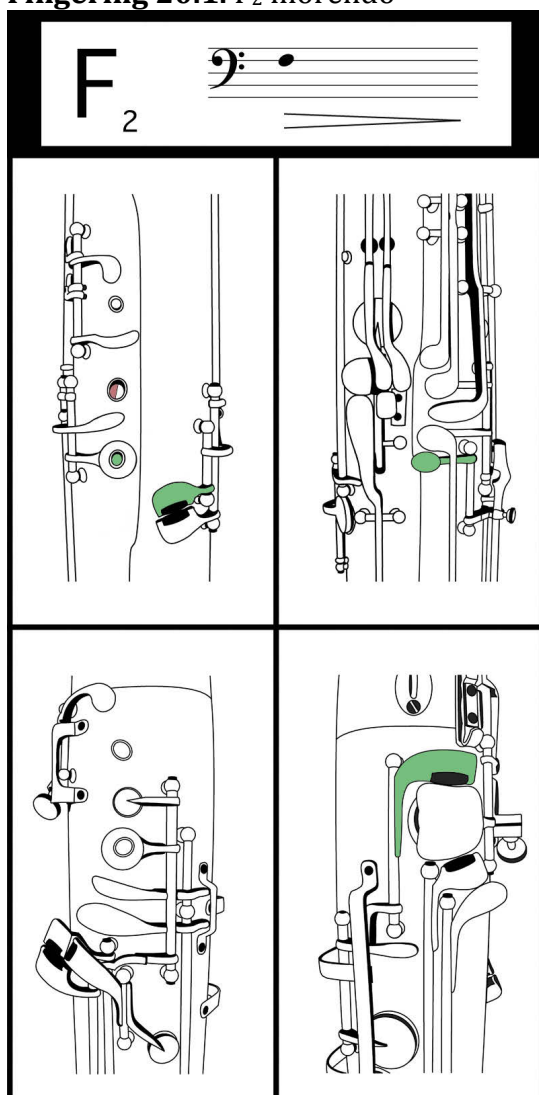
The musical notation consists of five staves, each with a musical staff and a corresponding line of notes with red text labels below it. The notes are connected by horizontal lines, indicating sustained sounds or drones. Fingerings (m3, P5, M3) are indicated above the notes with arrows.

Staff 1: Musical staff with notes and fingerings (m3, P5, P5, M3). Red text labels:  $B\flat$  ———  $F$  ———  $G$  —  $C$  —

Staff 2: Musical staff with notes and fingerings (M3, m3, P5, M3, M3, M3). Red text labels:  $F$  ———  $B\flat$  ———  $E\flat$  ———  $F$  —  $C$  —  $F$  ———

Staff 3: Musical staff with notes and fingerings (P5, P5, P5, P5, P5, P5). Red text labels:  $B\flat$  ———  $E\flat$  ———  $A\flat$  ———  $D\flat$  ———  $G\flat$  ———

Staff 4: Musical staff with notes and fingerings (m3). Red text labels:  $C$  ———  $F$  ———  $B\flat$

**Fingering 20.1. F<sub>2</sub> morendo**

## PARTS, SCORES, AND RECORDINGS

### **Part**

Tschaikowski, Peter. *Sinfonie Nr. 4 f-Moll, Op. 36*. Miami: E.F. Kalmus, n.d. Bassoon I part.

### **Score**

Tchaikovsky, Peter. "Symphony No. 4." In *Symphony No. 3; Symphony No. 4*. Moscow: Russian Symphonic Music, 1987.

### **Recordings**

Chicago Symphony Orchestra. Daniel Barenboim, conductor. *Symphony No. 4; Romeo & Juliet*, by Peter Tchaikovsky. Recorded 1997. Teldec 0630-13698-2. CD. 1997.

Cleveland Orchestra. Lorin Maazel, conductor. *Romeo & Juliet; Symphony No. 4*, by Peter Tchaikovsky. Recorded 1979. Telarc CD-82002. CD. 1993.

\_\_\_\_\_. Lorin Maazel, conductor. *Symphony No. 4*, by Peter Tchaikovsky. Recorded 1984. CBS MK 39065. CD. 1984

Gewandhausorchester Leipzig. Kurt Masur, conductor. *Symphonie Nr. 4 f-moll, Op. 36*, by Peter Tchaikovsky. Recorded 1986. Teldec D 120716. CD. 1987.

Leningrad Philharmonic Orchestra. Evgeny Mravinsky, conductor. *Tchaikovsky: Symphonien Nr. 4, 5 & 6*. Recorded Sept. 1960. Deutsche Grammophon 419 747-2. CD. 1981.

New York Philharmonic. Leonard Bernstein, conductor. *Symphony No. 4, Op. 36; Francesca da Rimini, Op. 32*, by Peter Tchaikovsky. Recorded Oct. 1989. Deutsche Grammophon 429 778-2. CD. 1991.

Philadelphia Orchestra. Eugene Ormandy, conductor. *Symphony No. 4, Op. 36; 1812 Overture; Marche Slave*, by Peter Tchaikovsky. Sony Classical SBK 46334. CD. 1990.

Wiener Philharmoniker. Herbert von Karajan, conductor. *Symphonie No. 4, Op. 36*, by Peter Tschaikowsky. Deutsche Grammophon 415 348-2. CD. 1985.

## CHAPTER 21

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### **SYMPHONY NO. 5 IN E MINOR, OP. 65 BY PYOTR IL'YICH TCHAIKOVSKY (1840 – 1893)**

**Composed:** May to August 26, 1888 at Tchaikovsky's home in Frolovskoye

**Premiere:** November 17, 1888 with Tchaikovsky conducting the St. Petersburg Philharmonic

#### **Origins**

Tchaikovsky did not begin work on his Fifth Symphony until an entire decade had passed since the premiere of his Fourth. Although Tchaikovsky continued composing for the orchestra during this long span, he also became more involved in conducting his own works, and embarked on his first European conducting tour at the start of 1888. It was during this tour that he was introduced to the elderly chairman of the Hamburg Philharmonic Society, Theodor Avé-Lallement, who may have provided at least some impetus for the Tchaikovsky to finally begin a new symphony.

During their conversation, Avé-Lallement flatly informed Tchaikovsky that he disliked his music due to its bombastic scoring, and tearfully implored him to move to Germany, where there was still hope for his obvious talents to be corrected. Despite Tchaikovsky's misfortune of being born in Russia, Avé-Lallement was convinced that he had "the makings of a really good German composer."<sup>1</sup> This

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<sup>1</sup> Warrack, 211.

meeting with the charmingly earnest Avé-Lallement left such an impression on Tchaikovsky that he ended up dedicating the Fifth Symphony to him later that year.

Tchaikovsky was very aware of the public's high expectations for his first symphony in ten years, but doubts in his own ability to write a symphony on the same artistic level as the previous four weighed heavily on him. He informed his brother Modeste on May 31, "I am now slowly and laboriously beginning to squeeze out a *symphony* from my dulled wits."<sup>2</sup>

Three weeks later, on June 22, he wrote to his patroness, Nadezhda von Meck, with a similarly gloomy outlook:

I'm now terribly anxious to prove not only to others but also to myself that I'm not played out. I often have doubts about myself, and ask myself—hasn't the time now come to stop, haven't I always overstrained my imagination too much, hasn't the source dried up?<sup>3</sup>

By the time Tchaikovsky had completed the score on August 26, his appraisal seemed decidedly more optimistic. A week earlier he had written von Meck:

Now that the symphony is nearing completion I am more objective in my attitude towards it than I was in the heat of composition and I can say that, Heaven be praised, it isn't inferior to the earlier ones. The fact that I feel this to be so gives me great delight.<sup>4</sup>

Tchaikovsky was far from the only one pleased with his new symphony, as the premiere was a success not only with the audience, but with the musicians of the orchestra and Tchaikovsky's own personal friends and colleagues as well. Critics, however, were far from enthusiastic, and questioned whether Tchaikovsky really had exhausted his creativity as a composer (one popular criticism was that the

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<sup>2</sup> Field, 666.

<sup>3</sup> Ibid.

<sup>4</sup> Ibid., 667.

symphony lazily included as many as three separate waltzes). Despite its positive reception by audiences, the symphony's critical panning resurfaced many of

Tchaikovsky's initial doubts. He wrote von Meck after the first two performances:

I have become convinced that this symphony is unsuccessful. There is something repulsive about it, a certain excess of gaudiness and insincerity, artificiality. And the public instinctively recognizes this... Have I already, as they say, written myself out, and am I now only able to repeat and counterfeit my former style? Yesterday evening I looked through the Fourth Symphony, *ours!* What a difference, how much superior and better it is! Yes, this is very, very sad!<sup>5</sup>

But was this Tchaikovsky's lasting impression of his Fifth Symphony? It appears not. Only one month later, after an enthusiastic performance in Hamburg, Tchaikovsky wrote to his nephew Vladimir Davydov with a softened view:

The Fifth Symphony was magnificently played and I like it far better now, after having held a bad opinion of it for some time. Unfortunately, the Russian press continues to ignore me. With the exception of my nearest and dearest, no one will ever hear of my successes.<sup>6</sup>

### **Programmatic Elements**

There is no known programme for the Fifth Symphony, save for a cryptic description of the first movement that Tchaikovsky left in one of his notebooks:

Introduction. Complete resignation before Fate, or, which is the same, before the inscrutable predestination of Providence. Allegro. (1) Murmurs, doubts, complaints, reproaches against XXX. (2) Shall I throw myself into the embraces of faith???

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<sup>5</sup> Warrack, 217.

<sup>6</sup> Burk, 348-49.

<sup>7</sup> Warrack, 214. "XXX" is likely a reference to the subject of his suppressed homosexuality, which is the only subject Tchaikovsky referred to in his diaries with such symbols.



### III. VALSE

#### BAR 5 OF REHEARSAL A TO BAR 18 OF REHEARSAL D

This excerpt from the “Valse” starts at the very beginning of the movement, though the primary solo does not begin until the second bar of Rehearsal D. It is customary to hesitate slightly during this first entrance here at Rehearsal D, and gradually get up to full speed by the first high F#. The tempo I prefer is similar to the one taken in the BBC and Leningrad Philharmonic recordings, which is in the range of  $\text{♩} = 150\text{-}160$ . This tempo is significantly faster than some of the other recordings (like the Boston Symphony Orchestra example), but to me sounds much more like a tempo for dancing. When I listen to the BBC Philharmonic performance, I cannot help but imagine dancers pirouetting across the stage, as if the music actually belonged to one of Tchaikovsky’s many ballets instead. This tempo range also encourages thinking of the entire passage in one, which allows the music to feel much lighter in character.

#### **Tackling the Leaps**

The main challenge in this excerpt comes from the wide slurs in the exposed solo at Rehearsal D. The successful execution of these slurs depends on four factors, each of which deserves special attention in our practice and preparation:

- Use of the corners of the embouchure
- The direction and intensity of the airstream
- Appropriate internal voicings
- Alternate or simplified fingerings

As with any slurred passage, our most basic concern should be to keep the reed vibrating during the transition between each note. This is even more crucial when the slur involves large intervals, since the acoustical length and resistance of the instrument can change dramatically between each pitch. First, we must actively work to keep the corners of the mouth engaged with the sides of the reed—this will create a round embouchure that prevents pressure from the upper and bottom lips clamping off the vibration of the reed. In fact, because the corners are often *so* overlooked, many players will find that this adjustment may be the only one necessary to help the leaps sound smooth and clean.

Once we feel confident that the embouchure is not stopping the reed from vibrating, we need to practice adjusting the airstream so that it will push through the varying resistances of each note.<sup>8</sup> To keep the reed vibrating during these leaps, I suggest adding the slight hairpins shown in Example 21.1.

**Example 21.1.** Tchaikovsky, Symphony No. 5, Mvt. III – bars 6 to 10 of Rehearsal D, re-barred music with added hairpins



<sup>8</sup> Normally, the issues of breath support and embouchure should be worked on in the opposite order, but problems with the embouchure seem to be much more prevalent in the case of this excerpt.

To practice this breath-leading, first remove the element of syncopation and play the leaps as straight quarter notes. These hairpins should be identical to what we would play if the troublesome downward leaps were missing (Example 21.2).

**Example 21.2.** Tchaikovsky, Symphony No. 5, Mvt. III – bars 6 to 10 of Rehearsal D, half notes with added hairpins



When incorporating these hairpins, remember that the embouchure should remain essentially the same. As Waterhouse writes:

We should strive to accommodate change of register with a subtle compensatory adjustment of breathe-leading, minimizing the necessity for gross embouchure adjustment.<sup>9</sup>

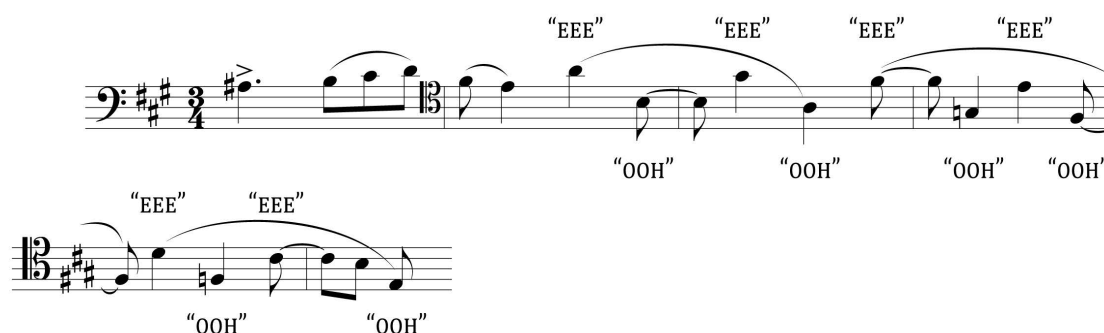
Once the embouchure and airstream have each been addressed, the next step is to apply the appropriate internal voicing to each note. In this particular passage, I simply alternate between “EEE” and “OOH” (Example 21.3).<sup>10</sup> It is very important, however, that the “EEE” voicing does not force the embouchure into a smile; remember, the embouchure should essentially remain the same between each note. These voicings will also help the intonation of the passage, since the bottom notes of the leaps will have a tendency to be sharp, while the upper notes will have a tendency to be flat. To make sure the intervals (M7 and m7) aren’t too narrow, I

<sup>9</sup> Waterhouse, 103.

<sup>10</sup> See the “Voicings” section of Chapter 3 for more on this concept.

consciously “overshoot” each note with my voicing; in context, this tends to place the notes right on pitch.

**Example 21.3.** Tchaikovsky, Symphony No. 5, Mvt. III – bars 5 to 10 of Rehearsal D, voicing suggestions



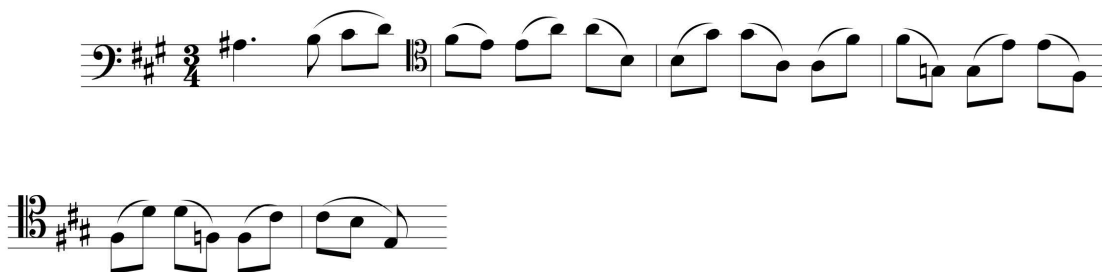
Finally, try experimenting with different fingerings for the upper notes. If you normally use additional fingers in the right hand for the high A and G#, I recommend leaving these fingers off and instead using only the ring finger. Also, many players leave the right hand index finger off for slurred E<sub>3</sub>s, but I find that fingering a normal E with the B<sub>b</sub> thumb (Fingering 21.1) works just as well, if not better.<sup>11</sup> Luckily, the bottom notes will generally speak with proper venting and half-holing, so, compared to the upward intervals, the downward leaps are not as much of a concern. Once again, I suggest practicing the passage as straight quarter notes (Example 21.1) when implementing different fingerings.

The last step in our practice should be dealing with the syncopations. To work on the rhythmic accuracy here, try practicing the passage as written in

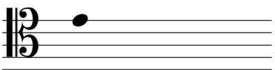
<sup>11</sup> I usually leave the first finger down with this E fingering, but some players may find it works better without it. I also find that using an “EEE” voicing with this particular E fingering is a very important factor in getting the note to speak.

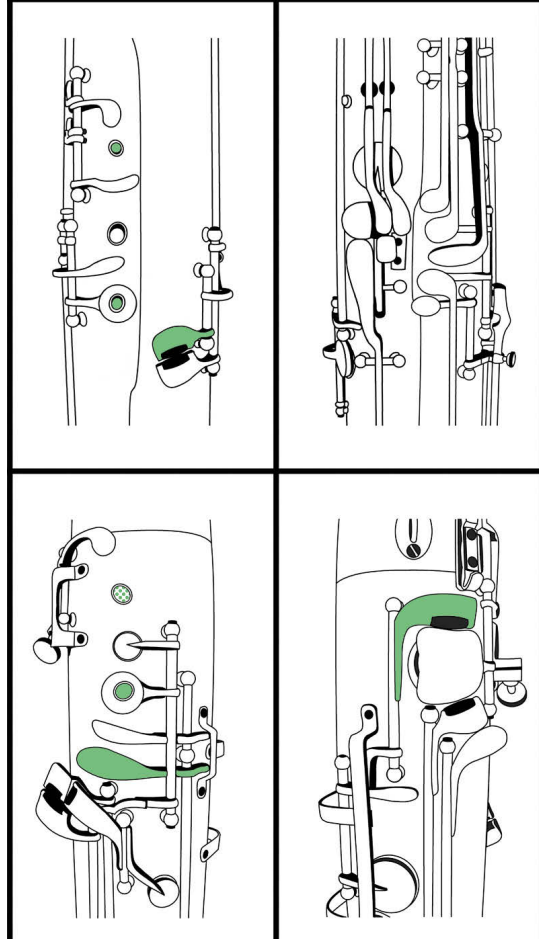
Example 21.4. Make sure to keep the corners of the embouchure engaged, and include the hairpins and voicings discussed above.

**Example 21.4.** Tchaikovsky, Symphony No. 5, Mvt. III – bars 5 to 10 of Rehearsal D, with straight eighth notes and broken slurs



**Fingering 21.1. E<sub>3</sub> (with thumb B<sub>b</sub>)**

**E<sub>3</sub>** 



## PARTS, SCORES, AND RECORDINGS

### **Part**

Tschaikowsky, Peter. *Fifth Symphony, Op. 64*. Boca Raton, FL: E.F. Kalmus, n.d.  
Bassoon I part.

### **Score**

Tchaikovsky, Peter. "Symphony No. 5." In *Symphony No. 5; Symphony No. 6: Pathétique*. Moscow: Russian Symphonic Music, 1988.

### **Recordings**

BBC Philharmonic. Yan Pascal Tortelier, conductor. *The Voyevoda; Symphony No. 5*, by Peter Illich Tchaikovsky. Recorded July 22, 1998. BBC Music Magazine BBC MM79. CD. 1999.

Boston Symphony Orchestra. Seiji Ozawa, conductor. *Symphony No. 5; Romeo & Julia*, by Peter Tschaikowsky. Recorded 1977. Deutsche Grammophon 431 603-2. CD. 1991.

Gewandhausorchester Leipzig. Kurt Masur, conductor. *Symphonie Nr. 5, Op. 64*, by Peter Tschaikowsky. Teldec D 164629. CD. 1988.

Leningrad Philharmonic Orchestra. Evgeny Mravinsky, conductor. *Tchaikovsky: Symphonien Nr. 4, 5 & 6*. Recorded Nov. 1960. Deutsche Grammophon 419 747-2. CD. 1981.

Ljubljana Radio Symphony Orchestra. Anton Nanut, conductor. *The Best of Tchaikovsky, Vol. 2*. GMS C-5614-2. CD. n.d.

## CHAPTER 22

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### **SYMPHONY NO. 6 IN B MINOR, OP. 74 'PATHÉTIQUE' BY PYOTR IL'YICH TCHAIKOVSKY (1840 – 1893)**

**Composed:** Original version between 1891-92 (see below); new version in February/March 1893, orchestrated during the summer 1893 at Klin

**Premiere:** October 28, 1893 in St. Petersburg, conducted by Tchaikovsky

#### **Origins**

The genesis of the Sixth Symphony dates back to 1889, when Tchaikovsky expressed a desire to write a symphony for the czar that would be the grand conclusion to his compositional career. He set about writing this proposed symphony between 1891-92, but became suddenly dissatisfied with it, going so far as to destroy it and start completely anew. In a letter to his brother dated February 22, 1893, Tchaikovsky writes:

I told you that I had completed a symphony which suddenly displeased me, and I tore it up. Now I have composed a new symphony *which I certainly shall not tear up*.<sup>1</sup>

As tragic as this story is to all music lovers, the sketches for the first version of the symphony were not entirely destroyed. One movement from the discarded symphony was eventually used in his Third Piano Concerto, and a number of composers have reworked other discarded movements since Tchaikovsky's death.<sup>2</sup>

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<sup>1</sup> Burk, 351.

<sup>2</sup> Roland John Wiley, "Tchaikovsky, Pyotr Il'yich," In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/51766pg6> (accessed April 1, 2011).



Tchaikovsky composed the new version of his Sixth Symphony between February and March of 1893, and orchestrated it in Klin<sup>3</sup> that summer.

Tchaikovsky seems to have had conflicting opinions regarding the quality of his new Sixth Symphony as well. In a letter to his nephew Vladimir Davydov (to whom the symphony was dedicated) on August 15, 1893, Tchaikovsky wrote:

I am very pleased with its content but dissatisfied, or rather not completely satisfied, with its instrumentation. Somehow everything is turning out not quite as I had thought... But I definitely consider it the best, and, especially, the *most sincere* of all my works. I love it as I have never loved any one of my other musical offspring.<sup>4</sup>

Two months later, on October 19, Tchaikovsky confided to his friend Nikolai Kashkin that he still had doubts about the last movement, and was contemplating destroying it and composing yet another finale after the upcoming October 28th premiere.<sup>5</sup>

The underwhelming reception at the Sixth Symphony's premiere (conducted by Tchaikovsky) probably did little to dissuade him from this plan. The orchestra musicians, whose opinion Tchaikovsky valued most, seemed disinterested and unimpressed with the new symphony; although the complexity of the music itself should not be understated, this strained dynamic between conductor and musicians likely contributed to the symphony's lukewarm reception. However, the second performance on November 18 (conducted by Eduard Nápravník) garnered a highly emotional and enthusiastic response from the crowd.

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<sup>3</sup> Klin is small town located outside of Moscow.

<sup>4</sup> Field, 669.

<sup>5</sup> Burk, 353.

Unfortunately, Tchaikovsky would not live to see the symphony receive such recognition—he died in the early morning hours of November 6, only nine days after the Sixth’s premiere. His death is conventionally attributed to cholera, since Tchaikovsky reportedly drank a glass of un-boiled water only a week beforehand. Many people have difficulty accepting the fact that Tchaikovsky died in such an ignoble manner, and have formulated their own theories regarding the “true” cause of his sudden death. Ultimately, though, it was the timing of his death—so soon after the premiere—that helped the Sixth Symphony reach an almost mythical status.

### **Programmatic Elements**

As he did for his Fifth Symphony, Tchaikovsky left no known written programme for the Sixth. Interestingly, his original subtitle for the work was *Programme Symphony*, despite never intending to reveal what the programme actually was. As he wrote to Vladimir in February, 1893:

During the journey (to Odessa) the idea for a new symphony occurred to me, this time a programme-symphony but with a programme that shall remain an enigma to all—they may guess as they please but the symphony will be called simply “Programme Symphony” (No. 6). This programme is deeply subjective and while composing it in my mind during my journey I often wept bitterly.<sup>6</sup>

After the premiere, Tchaikovsky lamented that he needed to change the title, since he realized that he couldn’t just call it *Programme Symphony* without revealing the

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<sup>6</sup> Field, 669.

programme.<sup>7</sup> His brother suggested *Pathétique*, and Tchaikovsky wrote it down onto the title page immediately, giving the symphony the title we all know today.

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## I. ADAGIO – MM. 1 TO 12

One of the most interesting features of this opening solo is that it begins the symphony in E Minor instead of the indicated B Minor. Along with the descending chromaticism in the basses, this gives the opening a very unstable feeling; and even when we do reach B Minor at the end of the solo, it takes the form of a lingering half cadence. Tchaikovsky gives us the tempo of ♩ = 54 in his score.

### Crescendos, Diminuendos, and Voicing

We can help to bring out the dissonance and instability of the opening by playing the hairpins exactly as Tchaikovsky has written.<sup>8</sup> Starting the crescendos on the second beat as indicated brings out the dissonances between the bassoon line and the basses, and leads into the resolution of the basses' suspensions on the third beat. For example, in m. 2 the basses resolve a 2 – 3 suspension from E to D $\sharp$  in the underlying B Major harmony, and in m. 3 the basses resolve a 3 – 4 suspension from D $\sharp$  to D $\flat$  in the underlying G Major harmony.

Performing the diminuendos and crescendos can often cause the notes to go very out of tune unless the internal voicings are adjusted accordingly. Example 22.1 shows the type of voicings I use to keep the pitch steady over the long hairpins.

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<sup>7</sup> Field, 670.

<sup>8</sup> We can see from the included facsimile score that Tchaikovsky meticulously placed the hairpins to begin right on the second beat of these bars.

**Example 22.1.** Tchaikovsky, Symphony No. 6, Mvt. I – mm. 4 to 6, suggested voicings



Likewise, the same voicings can be applied to the second large diminuendo and crescendo in mm. 10 to 12 (Example 22.2.).

**Example 22.2.** Tchaikovsky, Symphony No. 6, Mvt. I – mm. 10 to 12, suggested voicings



In order to include these voicings, it is important to play on a reed that is well suited for soft low notes. If we have to fight against the reed in order to keep the pitch down throughout the solo, then any possible changes in the internal cavity can be very difficult to execute. In general, we want a freer-blowing (i.e., more compliant) reed that vibrates at a lower frequency. For more information on the

adjustments we can make to our reeds for low register response, see “Reeds” in Chapter 3.<sup>9</sup>

### **Timing of the Breath**

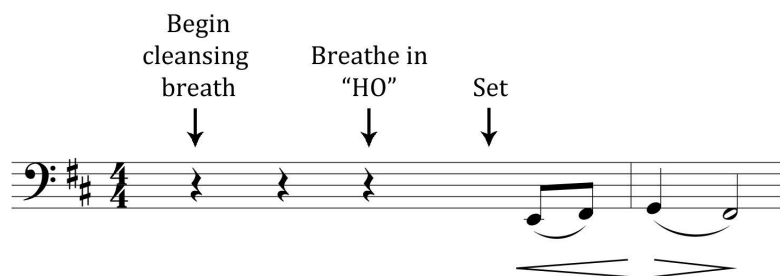
This solo is a good example to use for discussing the timing and process involved with our initial breath. Each excerpt should begin in a similar manner—with a cleansing exhalation, followed by a deep inhalation that utilizes a “HO” vocalization to keep the throat and oral cavity open. Both of these should occur with the top lip in its proper position on the reed and the jaw open. Make sure that the “HO” inhalation does not end abruptly by closing the glottis—the “woosh” sound of the breath should end with a natural taper, not with the “EHH” sound that signifies the closing of the throat. The next step in the process is to set the embouchure and tongue on the reed, and finally to release the airstream by moving the tongue away. This should all be done in as fluid a motion as possible, similar to how a conductor gives one smooth motion for the opening downbeat of a piece.

This entire sequence should be calm and relaxed—not anxious and rushed. Typically, we should allow for at least one full beat to inhale and set our embouchure before beginning to play. In the case of Tchaikovsky’s Sixth, I prefer to exhale for two beats, and then inhale and set during the final beat before the bassoon entrance (Example 22.3).

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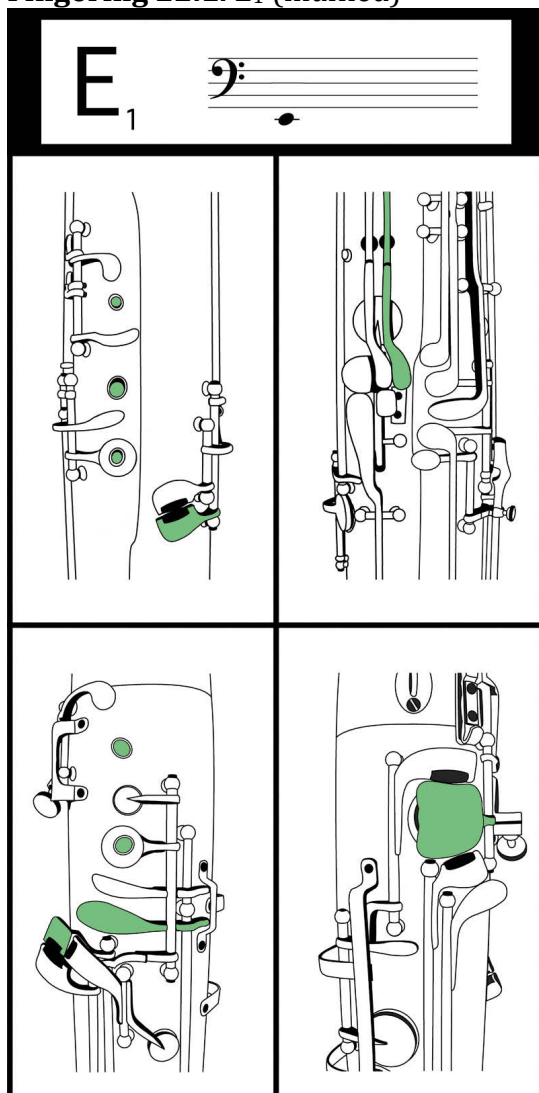
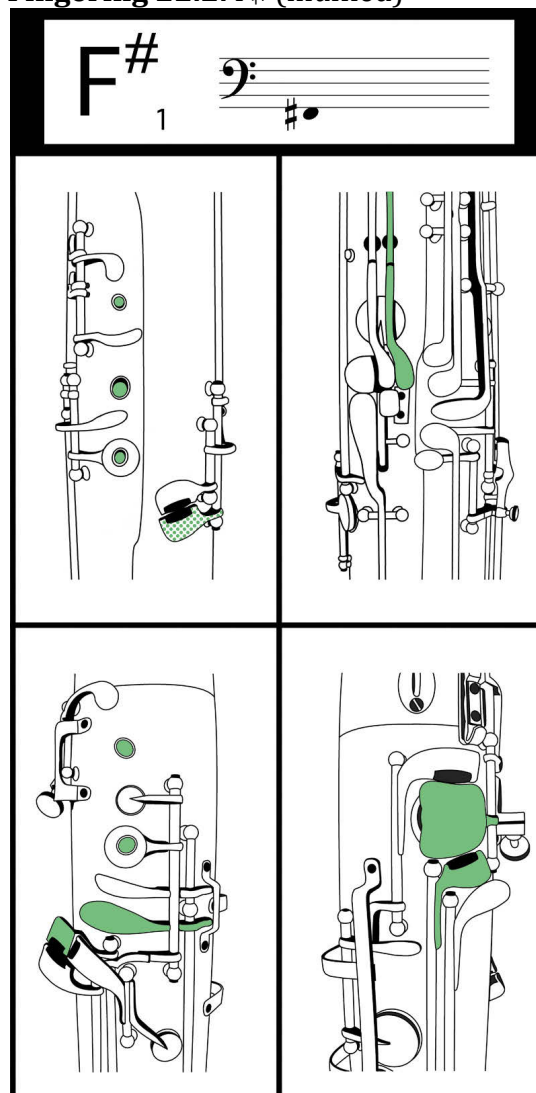
<sup>9</sup> A discussion on how to make a reed less compliant (in other words, the opposite of what we want for this excerpt) can be found in Chapter 14. This can be helpful in pointing out the types of adjustments that we should avoid in this case.

**Example 22.3.** Tchaikovsky, Symphony No. 6, Mvt. I – mm. 1 to 2, breathing and preparation



### **Modified Fingerings**

There are a number of fingerings we can experiment with here to help muffle our entrance, but the tradeoff is that they can sometimes make it difficult to create a smooth, effortless line. Two of my favorite fingerings to use here are shown in Fingering 22.1 and 22.2; each uses the low B $\flat$  thumb key to help muffle the sound, but if you have the extra low C key as I do (shown in the fingering chart) it can be a little troublesome to reach over it to the B $\flat$ . One nice thing about using both of these fingerings together, however, is that many of the fingers stay in the same position between the E and F $\sharp$ , and placing the thumb at the very bottom part of the low E thumb key allows the thumb F $\sharp$  to be added very gently. This particular F $\sharp$  fingering tends to be very flat in pitch, so adjust accordingly if you decide to use it.

**Fingering 22.1. E<sub>1</sub> (muffled)****Fingering 22.2. F# (muffled)**

## PARTS, SCORES, AND RECORDINGS

### **Part**

Tschaikowsky, Peter. *Symphonie pathétique (Nr. 6), Op. 74*. New York: E.F. Kalmus, n.d. Bassoon I part.

### **Scores**

Čajkovskij, Petr Il'ič. "Symphony No. 6 in B Minor, 'Pathétique'." In *New Edition of the Complete Works*. Series II, Orchestral works, v. 39a. Moscow: Muzyka; Mainz; New York: Schott, 1993.

Tchaikovsky, Peter Ilich. *Sixth Symphony, 'Pathétique'*. Facsimile of the autograph score. Preface, research, and commentary by Galina Pribegina; translated into English by Xenia Danko. Moskva: Izd-vo Muzyka, 1970.

### **Recordings**

Chicago Symphony Orchestra. Sir Georg Solti, conductor. *The Tchaikovsky Album*. Recorded 1976. London 289 455 810-2. CD. 1997.

Fort Wayne Philharmonic. Edvard Tchivzhel, conductor. *Tchaikovsky & Strauss*. FWP 012345. CD. Fort Wayne Philharmonic Orchestra, Inc. CD. 1999.

Leningrad Philharmonic Orchestra. Evgeny Mravinsky, conductor. *Tchaikovsky: Symphonien Nr. 4, 5 & 6*. Recorded Nov. 1960. Deutsche Grammophon 419 747-2. CD. 1981.

Philadelphia Orchestra. Arturo Toscanini, conductor. *The Complete Philadelphia Orchestra Recordings: 1941-42*. Recorded 1942. RCA Red Seal 8697-02331-2. CD. 2006.

Philharmonia Orchestra. Vladimir Ashkenazy, conductor. *Symphony No. 6 in B Minor, Op. 74 "Pathétique"; Suite from Swan Lake, Op. 20*, by Peter Ilich Tchaikovsky. Polygram CMD-01B. CD. 1987.



## CHAPTER 23

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### OVERTURE TO *TANNHÄUSER* BY RICHARD WAGNER (1813 – 1883)

**Composed:** The Overture was composed March-April, 1845 in Dresden; initial sketches for the full opera were begun three-four years earlier

**Premiere:** October 19, 1845 at the Royal Opera House in Dresden, conducted by Wagner (first stand-alone performance of the *Overture* was on February 12, 1846 in Leipzig, conducted by Mendelssohn)

#### Origins

Wagner composed most of *Tannhäuser* between 1842 and 1845, saving work on the overture for last. The full title of the opera, *Tannhäuser und der Sängerkrieg auf Wartburg*, suggests that Wagner used two separate sources for the opera: the fifteenth century German ballad *Tannhäuserlied*, and the early thirteenth century poem *Der Sängerkrieg auf Wartburg* (*The Song Contest at Wartburg*).<sup>1</sup> Wagner became familiar with each of these legends during a three-year stay in Paris, and was inspired to combine them during his trip back home to Dresden in 1842. On this trek, Wagner traveled through the valley of the Wartburg castle—the setting for *Der Sängerkrieg auf Wartburg*—and envisioned one of the nearby ridges as the legendary Venusberg—one of the main settings of *Tannhäuserlied*.

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<sup>1</sup> Claude M. Simpson, Jr., “Wagner and the Tannhäuser Tradition,” *PMLA* 63, no. 1 (March 1948): 244.

### Programmatic Elements

The opera follows the story of Tannhäuser, the singing minstrel of love who has discovered the court of Venus, the goddess of love. In this version of the story, Tannhäuser has fled from the Wartburg after losing a singing contest, and takes up residence in the debaucherous Venusberg.<sup>2</sup> Tired of Venus's seduction and anxious to return home, Tannhäuser eventually decides to leave the Venusberg. The remainder of the opera follows his quest to receive forgiveness from the Pope for turning away from God.

Wagner provided programme notes for a series of concerts he conducted in May 1873 in Zurich. He believed that the overture should act as a prelude to the opera by giving the audience a preview of the themes and melodies of the opera itself. As he describes it, the beginning of the overture (up to the *Allegro*) sets the mystical mood of the story:

At first the orchestra introduces us to the "Pilgrims' Chorus" alone. It approaches, swells to a mighty outpouring and finally passes into the distance.—Twilight: dying echoes of the chorus.—As night falls, magic visions show themselves. A rosy mist swirls upwards, sensuously exultant sounds reach our ears, and the blurred motions of a fearsomely voluptuous dance are revealed [At this moment the feverish *Allegro* of the Overture begins; the harmonics turn chromatic; and we hear the first of many bacchanalian themes associated with the unholy revels in the legendary Venusberg:] This is the seductive magic of the Venusberg, which appears by night to those whose souls are fired by bold, sensuous longings. Lured by the tempting visions, the slender figure of a man draws near: it is Tannhauser, the minstrel of love.<sup>3</sup>

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<sup>2</sup> In the various forms of legend, Tannhäuser's stay in the Venusberg lasts anywhere from one to seven years.

<sup>3</sup> Downes, 1020.

The remainder of the overture continues to follow the basic synopsis and melodic themes of the three-act opera. It is important to point out that the “Pilgrims’ Chorus” at the beginning of the overture is the opera’s only depiction of Tannhäuser discovering the Venusberg, since he is already living there at the beginning of Act I.

This melody is taken from the pious “Pilgrims’ Chorus” of Act 3:

Beglückt darf nun dich, o Heimat, ich schauen und grüssen froh deine lieblichen Auen; nun lass ich ruhn den Wanderstab, weil Gott getreu ich gepilgert hab! Durch Suhn’ und Buss’ hab ich versohnt den Herren, dem mein Herze frohnt, der meine Reu mit Segen kront, den Herren, dem mein Lied ertont! Der Gnade Heil ist dem Busser beschieden er geht einst ein in der Seligen Frieden; Vor Holl’ und Tod ist ihm nicht bang; drum preis ich Gott mein Lebenlang! Hallelujah! Hallelujah! In Ewigkeit!	Blest, I may now look on thee, oh, my native land, and gladly greet thy pleasant pastures; now I lay my pilgrim’s staff aside to rest, because, faithful to God, I have completed my pilgrimage! Through penance and repentance I have propitiated the Lord, Whom my heart serves, Who crowns my repentance with blessing, the Lord to Whom my song goes up! The salvation of pardon is granted the penitent, in days to come he will walk in the peace of the blessed; Hell and death do not appall him; therefore will I praise God my life long! Hallelujah! Hallelujah in eternity!
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## MM. 1 TO 16

The opening of *Tannhäuser* appears on almost every second bassoon audition, and, like the opening to the *Adagio* of Brahms’s Violin Concerto, requires great endurance and control over the lowest range of the instrument. The second bassoon is the bass voice in the opening chorale of horns, clarinets, and bassoons.

An important note about the parts—the rhythm of the fourth full bar is often incorrect in both first and second bassoon parts. The correct rhythm is a half note

and a quarter note, not a dotted half note.<sup>4</sup> The tempo shown in the score is ♩ = 50, but for audition purposes I prefer to take a more manageable ♩ = 60. When performing in an orchestral setting, focus on blending and supporting the sound of the horns.

### **Modified Fingerings**

The E Major key signature can cause the intonation and timbre of these low notes to be very unwieldy. There are a number of modified fingerings we can use here, and the notes that I find benefit the most are the low A, low F♯, and low E. My preferred A<sub>1</sub> fingering for this excerpt adds the left hand E♭ pinky key and the right hand thumb F♯ (Fingering 23.1), but you may want to omit the F♯ if you find that it muffles the A too much. For the F♯s, I like to add the left hand pinky C♯ and right hand thumb E to the standard key arrangement (Fingering 23.2). In fact, this is my standard muffled F♯ in both octaves, but it does require more air support in order to keep the timbre from sounding too muffled compared to the surrounding notes. This fingering produces an F♯ that errs on the flat side, so this additional support will also help keep the pitch up to a true F♯. Finally, we can add the left hand pinky C♯ for the low E (Fingering 23.3), which not only lowers the pitch, but also allows for much more responsive soft attacks and tapers. I use an “EWW” voicing to keep the pitch up with these F♯ and E fingerings, and find this easier than struggling to keep the notes down to pitch with the regular fingerings.

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<sup>4</sup> This incorrect version can actually be heard in a few of the included examples, such as the Staatskapelle Berlin and the Sofia Philharmonic Orchestra recordings.

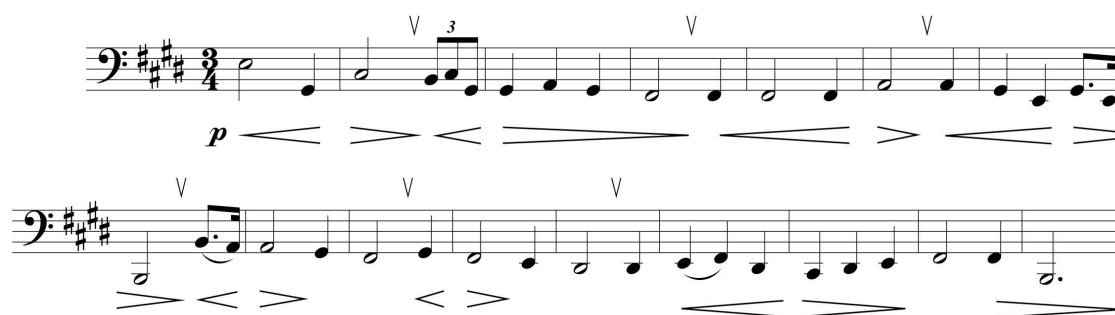
### **Resonant Endings and Breath Support for Soft, Sustained Lines**

In most of the recordings, you can hear that the opening chorale is not played as one continuous, sustained line; instead, certain notes are given a small lift that delineates each of the smaller phrases. This nuanced gesture should also be included in our solo performance of the excerpt, and will demonstrate to an audition committee that we are familiar with the typical ensemble phrasing of the opening. These lifts can be thought of as extended versions of Weisberg’s “resonant endings”—the decay of the airstream and tightening of the embouchure occur in the same manner, but over a longer period of time that is appropriate for the note length and tempo.<sup>5</sup> These small lifts that indicate the phrase endings are shown in Example 23.1 (indicated with a V marking). I have also added additional hairpins that show the phrasing we should use in the first half of the excerpt (within the *piano* dynamic context). As you can see, these lifts correspond to the endings of the slight hairpins we should give the line.

Some performances give a slight taper to almost every note, and an example of this interpretation can be heard in the recording of the Philharmonia Orchestra. However, I find that this does not flow as well as sustaining the phrasing until the lifts at the ends. This more sustained style of phrasing is also closer to what is most often heard in the “Pilgrims’ Chorus” of Act III—there is clear pronunciation of each syllable, but no overt tapering.

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<sup>5</sup> See “Articulation” in Chapter 3 for more information.

**Example 23.1.** Wagner, *Tannhauser* – mm. 1 to 16, suggested phrasing

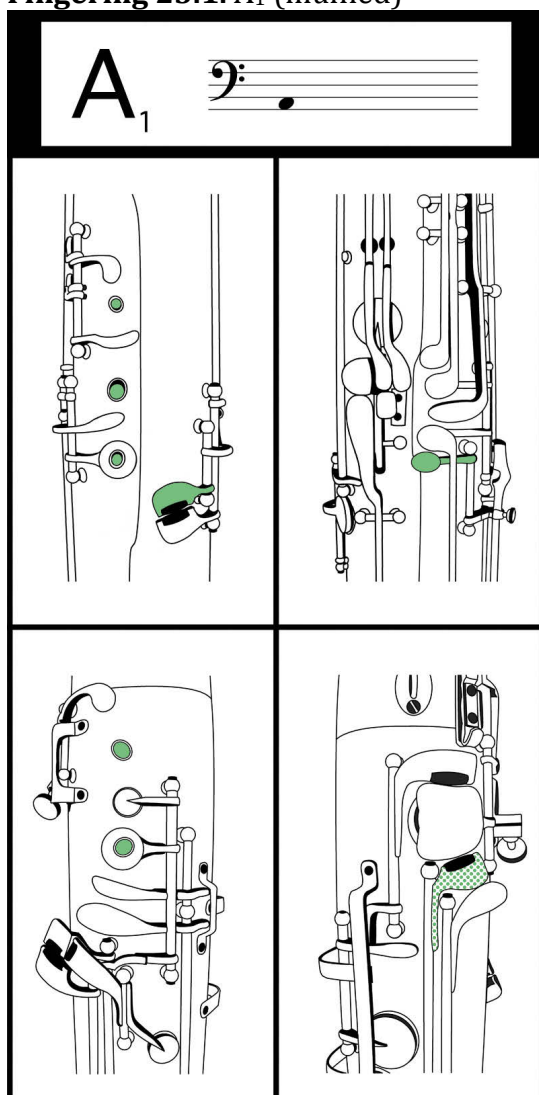
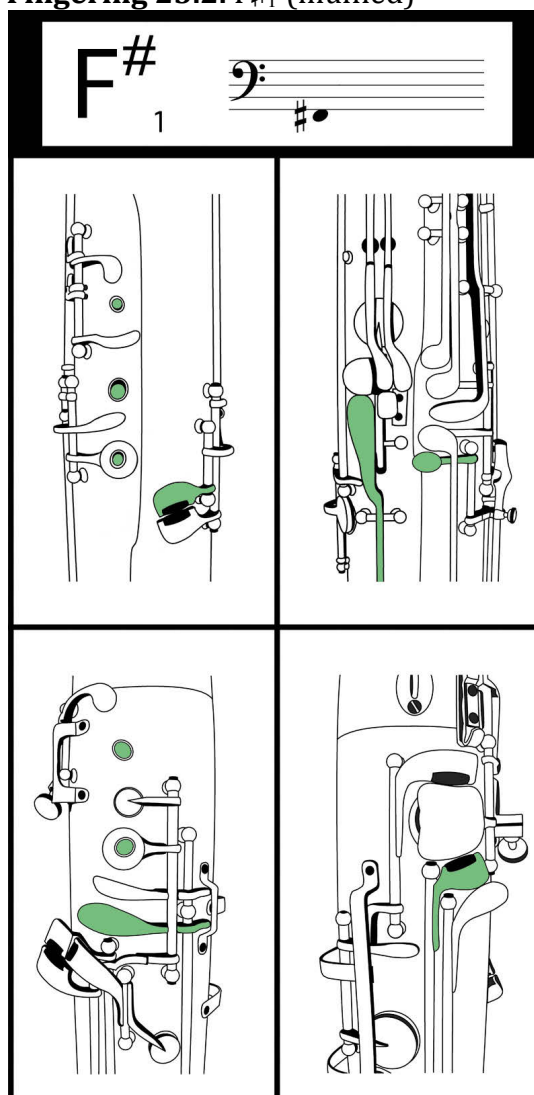
The most important point to make about actually performing the tapers is that the airstream should never *completely* stop at any point (other than to take in another breath, of course). The airstream itself should only decrease to the point where the reed stops vibrating, and most of the tapering should occur by tightening the embouchure. Practice the tapers very slowly—you should be able to hear a small amount of your breath continue to travel through the instrument between the notes. To keep the airstream alive in this fashion, make sure that the lower abdominals remain flexed and active. Finally, remember to keep the corners engaged and the shoulders down, just like we discussed for Brahms's Violin Concerto (Chapter 8).

**Subdividing Triplets and Sixteenths**

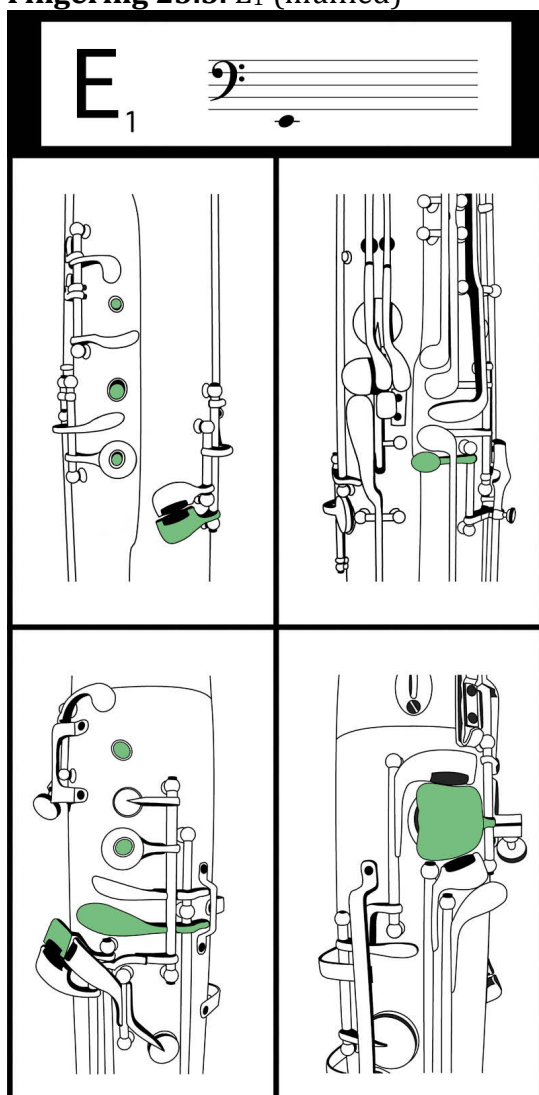
Subdividing in slow, sustained passages like this can be extremely difficult, especially when there are issues like intonation and tapering to worry about as well. The entire opening up to m. 6 should be mentally subdivided into triplets, and especially make sure not to let the triplets in the second bar drag. I find it helpful to remember that these three notes are *six times* faster than the half note before, and

that I shouldn't let the preceding half note lull me into a false sense of complacency.

In order to perform an accurate dotted-eighth-sixteenth rhythm in m. 7, actually begin subdividing sixteenth notes during the last quarter note of the *previous* measure, which is the first note of that particular phrase.

**Fingering 23.1. A<sub>1</sub> (muffled)****Fingering 23.2. F#<sub>1</sub> (muffled)**



**Fingering 23.3. E<sub>1</sub> (muffled)**

## PARTS, SCORES, AND RECORDINGS

### **Parts**

Wagner, Richard. *Tannhäuser und der Sängerkrieg auf Wartburg: Overture*. Boca Raton, FL: E.F. Kalmus, n.d. Bassoon I part.

\_\_\_\_\_. *Tannhäuser und der Sängerkrieg auf Wartburg: Overture*. Boca Raton, FL: E.F. Kalmus, n.d. Bassoon II part.

### **Score**

Wagner, Richard. *Tannhäuser*, WWV 70. New Urtext Edition. Edited by Peter Jost. London: E. Eulenberg, 2007.

### **Recordings**

Cincinnati Symphony Orchestra. Jesús López-Cobos, conductor. *Wagner for Orchestra*. Recorded Mar. 21-22, 1994. Telarc CD-80379. CD. 1994.

Chor und Orchester der Deutschen Oper Berlin. Otto Gerdes, conductor. *Tannhäuser: Romantische Oper in 3 Aufzügen*, by Richard Wagner. Recorded 1968-69. Deutsche Grammophon 289 471 708-2. CD. 2002.

London Festival Orchestra. Alfred Scholz, conductor. *Wagner: Famous Overtures*. Point Classics 2670402. CD. 1994.

Philharmonia Orchestra. Otto Klemperer, conductor. *Wagner: Orchestral Music*. Recorded 1960. EMI Records CDM 7 63617 2. CD. 1990.

Sofia Philharmonic Orchestra. Vassil Kazandjiev, conductor. *Masters of Classical Music, Vol. 5: Wagner*. Delta 15 805. CD. 1988.

Staatskapelle Berlin. Daniel Barenboim, conductor. *Tannhäuser*, by Richard Wagner. Recorded May-June, 2001. Teldec 8573-88064-2. CD. 2001.

Wiener Philharmoniker. Sir Georg Solti, conductor. *Tannhäuser*, by Richard Wagner. Recorded Oct. 1970. London 414 581-2. CD. 1985.

## CHAPTER 24

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### LITERATURE REVIEW

Two of the most important pedagogical resources available to all bassoonists are the orchestral excerpt CDs by David McGill and Christopher Millard.<sup>1</sup> The main benefit these recordings offer is that they allow listeners to actually hear the author's interpretations; because of this, many of the unspoken details and phrasing considerations can still be deduced from their performances. Of course, the added benefit for this project is that these CDs deal specifically with well-known orchestral excerpts, and each track essentially functions as a mini-lesson on each excerpt.

There were four written resources that I kept returning to over the course of this project: *The Art of Wind Playing* by Arthur Weisberg, *Sound in Motion* by David McGill, *The Bassoon* by William Waterhouse, and *The Technique of Bassoon Playing* by S.J. Jooste. David McGill's book serves as an excellent compliment to his excerpt CD, even though it is not specifically intended for bassoonists. McGill discusses many of the fundamentals of wind playing, such as breathing, articulation, and vibrato, but his primary focus is on how to use these fundamentals in service musical expression. The range of topics is very broad, including ornamentation, the auditioning process, the underlying skeletal and harmonic structure of music, and the famous Tabuteau numbering system. There are also a large number of musical examples in the book, many of which are taken directly from the bassoon's orchestral repertoire. However,

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<sup>1</sup> However, since Millard's CD does not cover any of the twenty-five main excerpts, it was not used in this project.

since the book is not specific to the bassoon—or even wind playing, for that matter—it does not cover issues like reed making, the embouchure, or alternate fingerings. McGill’s focus on phrasing and musicality allows him to make interesting references and suggestions that would likely not be found in a book focused on the bassoon, such as recommending that readers listen to and study the phrasing of theremin virtuoso Clara Rockmore.

For the most part, the theories and explanations McGill presents are very well constructed and easily understandable. However, speaking as someone who studied Early Music as a doctoral student, I would be remiss if I did not mention that I strongly—but respectfully—disagree with his chapter that examines the “myth” of Baroque style and performance practice (the reasons for which would require far too lengthy of a digression to include here). That said, overall *Sound in Motion* is an excellent guide for wind players and is a must-own for any bassoonist.

Like *Sound in Motion*, Arthur Weisberg’s *The Art of Wind Playing* is intended for performers of all wind instruments, not only the bassoon. As its title suggests, *The Art of Wind Playing* focuses on the fundamentals of playing wind instruments, so once again, bassoon-specific issues like reeds, embouchure, and specific fingerings are not addressed. Unlike *Sound in Motion*, *The Art of Wind Playing* contains very little discussion on how to apply these fundamentals to specific musical examples; however, this allows Weisberg more room to examine the actual physiological and mechanical processes involved in breathing, vibrato, and articulation.<sup>2</sup> There are

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<sup>2</sup> For a comparison, Weisberg writes forty pages on the topic of articulation, whereas McGill writes less than ten.

also a large number of charts and diagrams throughout the book that aid the reader in visualizing the often-complex theories that Weisberg discusses.

William Waterhouse's *The Bassoon* focuses directly on the bassoon itself, and in very detailed fashion; in fact, as far as bassoon-centric literature goes, this book is by far the most comprehensive. Waterhouse starts at the very beginning, with advice on what to look for when buying a bassoon as well as the basics of cleaning and maintaining the instrument. He goes on to discuss all of the fundamentals in great detail, and provides a huge amount of practice techniques and exercises for each.

Waterhouse also has a uniquely colorful style of writing that is well suited to the numerous comparisons and metaphors he includes.<sup>3</sup> My only major complaint is with the layout of the book, specifically that all of the fundamentals are discussed within one incredibly long chapter titled "In Performance." When I want to find something quickly in a reference book of this length, I usually just give a quick flip through the pages until I see the chapter I am looking for at the top of the page. But here, over half of the entire book is actually under the "In Performance" chapter title; instead of my usual method for quickly finding a topic, I was always relegated to carefully thumbing through the first couple of pages to get to the Table of Contents, and then going from there to the appropriate section. This was compounded by the fact that many of Waterhouse's thoughts and comments are presented in lengthy bullet lists instead of prose, which I personally found to be

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<sup>3</sup> Though, as you may have also noticed, many of his sentences are written with a very odd—almost backwards—word order as well.

somewhat disorienting. This may seem like a minor issue, but compared to McGill and Weisberg's books, Waterhouse's *The Bassoon* is not nearly as user-friendly.

The fourth of these written resources was S.J. Jooste's *The Technique of Bassoon Playing*. This book is, in large part, a compilation of various other authors' views on the fundamentals of breathing, embouchure, vibrato, and finger technique. Jooste explains his own opinions as well—often more eloquently than any of the previous authors I have discussed above—but in general I did not find the comments and suggestions from the other authors included in the book to be any more insightful than those from Weisberg, McGill, or Waterhouse. Because of this, my references to *The Technique of Bassoon Playing* are specifically of Jooste's own pedagogical remarks. Again, the actual format of the book could be an issue, and finding Jooste's own opinions amidst the opinions of all the other authors could be somewhat tedious. I found myself agreeing with Jooste so often that I would have preferred it if he had focused on including other authors' views as a way to reiterate his own opinions, rather than simply presenting the reader with the pedagogical approach of every bassoonist who has ever written about that particular subject.

One fairly short bassoon-specific book I referenced was Archie Camden's *Bassoon Technique*. At only 72 pages (22 of which are Appendices), it just briefly touches on the issues of vibrato, reeds, intonation, and staccato articulation. For the most part, Camden only discusses his preferences in regards to these fundamentals (for example, describing his preferred style of vibrato and staccato) rather than going in-depth with the physical processes necessary to create them. However, Camden does briefly touch upon a number of orchestral excerpts at the end of the

book, like Beethoven's Fourth Symphony and *The Rite of Spring*, but again the comments are very brief and lack much insight. I must confess that I got a chuckle or two from Camden's comments, especially for *Rite*. His advice for that particular excerpt is simply, "There is no magic formula. The notes are there and once again familiarity will breed, if not contempt, at least some degree of comfort, so it is a passage to be practised frequently, and carefully worked out."<sup>4</sup> Which is another way of saying, "It just needs to be practiced. A lot." The fact that he included the excerpt—which takes up the entire previous page—only to say almost nothing about it is something I found to be pretty humorous.

There was only one method book that I consulted repeatedly during this project: Christopher Weait's *Bassoon Strategies for the Next Level*. Weait mainly focuses on specific exercises that can aid the development of fundamental techniques like breathing, double-tonguing, flicking, and incorporating alternate fingerings, but, for the most part, these exercises would be too difficult to explain without replicating or copying the exact examples from the book. Instead, I would rather just recommend that bassoonists order a copy of *Bassoon Strategies for the Next Level* for themselves.

During the course of this project, I read through dozens of dissertations authored by other bassoonists. Only a small handful purported to deal with the pedagogical issues of orchestral excerpts, but I did not find any relevant material to discuss or reference. In fact, even those dissertations that supposedly focused on the

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<sup>4</sup> Camden, 52.

pedagogy of some of these specific excerpts only provided very little, if any, useful information.

I also searched through the entire published catalogue of the International Double Reed Society's *The Double Reed* journal. As I poured through these issues, I became increasingly troubled to discover just how few of the articles in our flagship journal actually discussed any of these excerpts. Perhaps it is unfair to criticize the *The Double Reed* for not being the pedagogical resource that I want it to be; but at the same time, I expected there to be a little more emphasis on these passages that play such an important role in the lives of every bassoonist. Without a doubt, the most important and well-written article I found that directly relates to any of these excerpts was Jeff Lyman's article on the history "D or D flat?: Stravinsky's *Berceuse* and the Long Story of a Short Note." I have already briefly discussed some of Lyman's findings in Chapter 19, but I recommend that every bassoonist read the entire article if they can get access to it.

*The Double Reed* has, however, published a small number of excellent articles that examine some of the fundamentals of the bassoon, some of which I referenced in my discussion on fundamentals in Chapter 3. Terry Ewell's article "Articulation on Bassoon: Should the Jaw Move?" details how inadvertent jaw movement can adversely affect the clarity and pitch of notes, and also discusses the "articulation drive" practice technique that can be very helpful for developing the limits of short and long articulation. I was especially glad to see Ewell tie his articulation discussion back to the music of the Baroque period by pointing out that bassoonists



need to be able to match the breadth of articulation lengths that harpsichordists rely on to compensate for their limited dynamic flexibility.<sup>5</sup>

The other excellent article was Michael Burns's "Thoughts and Strategies for Bassoon Vibrato." He echoes many other bassoonists' opinions on vibrato, such as when and how to use it expressively, as well as general guidelines to follow for the width and speed of vibrato based on the length and range of the note. However, the most important part of his discussion to me was his admission that he feels his vibrato in both his abdomen and larynx. This led me to really examine my own process of vibrato production and become more aware of the roles each part of my body plays in creating this expressive tool.

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<sup>5</sup> In contrast to modern instruments, the bassoons of the Baroque and Classical periods were inherently much more flexible in terms of articulations. As such, modern players must work much harder to convey an audible diversity to the audience.

## CHAPTER 25

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### CONCLUSIONS AND IDEAS FOR FURTHER RESEARCH

As I alluded to in the Literature Review, the most surprising discovery I made over the course of this project was just how little pedagogical material existed for any of these twenty-five bassoon excerpts. I expected a much larger portion of my pedagogical comments to deal with the different interpretations and practice strategies of various authors, but in reality, there was little—if any—material to compare.

Over the course of developing this project, I found a number of things that could be expanded upon in the future. For example, while I have already discussed the issues found in the autographs of Beethoven's Violin Concerto, Brahms's Violin Concerto, Strauss's *Till Eulenspiegel*, and Tchaikovsky's Sixth Symphony in their respective pedagogy sections, I also noticed a curious discrepancy in the autograph score of Mozart's *Jupiter* Symphony. At m. 65, it is common practice to play the G – A trill as shown in the bassoon part, but this trill indication is not present in Mozart's autograph score. The flute line—identical to that of the bassoon—does have this trill marked in m. 65, so it is possible this was simply an oversight on Mozart's part. What is puzzling, though, is that the *Urtext* score also includes this trill marking, despite the fact that it was supposedly based on Mozart's autograph score. This trill would have been fairly difficult to perform on the bassoons of Mozart's time, so the

editor likely intimated that it should be included in modern editions of the score.<sup>1</sup>

Much like the issue of the low C in the Brahms Violin Concerto, this discrepancy would be an interesting subject to research further.

What about those remarks Mr. Weisberg made about *Bolero*? As it turned out, I did not find any evidence of the articulations he described, but it should be noted that I also did not have access to a facsimile copy of Ravel's autograph score. However, in the two included recordings conducted by Ravel, the bassoonist definitely sounds like he is tonguing the notes in a similar manner to what Mr. Weisberg had described. Even more interesting is that the bassoonist also *clearly* tongues and separates each of the slurred notes in the seventh bar before Rehearsal 3. Could it be that Mr. Weisberg's assumptions about the original articulation were based on these same recordings? Or had he actually examined a facsimile copy of the autograph score? Unfortunately, Mr. Weisberg passed away only a few months after that *Bolero* lesson—a full three years before I began this project—so I never had the chance to ask.

During the course of this project, I began learning how to use Apple's Logic Pro software. As I familiarized myself with this program, I also began to realize that it held incredible, untapped potential as a pedagogical tool. Using Logic, I discovered that it would actually be possible to recreate the orchestral accompaniment for any

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<sup>1</sup> Though it is still very difficult for modern bassoonists, I tend to believe that Mozart *would* have included this trill if it had been less problematic for bassoonists of the late-eighteenth century. By comparing his bassoon concerto with the bassoon parts of his symphonies, we can see that Mozart had far less confidence in the ability of orchestral bassoonists to play in this range, likely due to the fact that Mozart himself often had little control over the quality of musicians performing his ensemble works.

excerpt, at any desired tempo, and even at any desired pitch level. Logic has its own library of sounds for each of the orchestral instruments, and technology has progressed far enough that many of these synthetic sounds are very close to the real thing. Most importantly, Logic has a “just intonation” temperament setting that can automatically detect the harmonies of the music and adjust the intonation of each pitch accordingly. In theory, the ability to produce pure major and minor harmonies in these synthetic accompaniments would completely eliminate the tedious process of practicing with drones one pitch at a time.

I also hope to eventually expand the written content on the site to include historical and pedagogical discussions for many of the other excerpts, and to actively bring other web-based resources to the attention of the user. For example, there are a number of videos of Stravinsky conducting and rehearsing some of his own works on YouTube, as well as an excellent documentary on *The Rite of Spring* available for viewing on the PBS website. The possibilities of material that can be added are endless, and I look forward to maintaining and evolving the site indefinitely.

# APPENDIX

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## FULL LIST OF PRINCIPAL BASSOON EXCERPTS

### **Bartók**

- Concerto for Orchestra, Sz. 116
- Dance Suite, Sz. 77

### **Beethoven**

- Overture No. 3 to *Leonore*, Op. 72
- Symphony No. 4 in B-flat Major, Op. 60
- Symphony No. 6 in F Major, Op. 68 'Pastoral'
- Symphony No. 9 in D Minor, Op. 125 'Choral'
- Violin Concerto in D Major, Op. 61

### **Berlioz**

- *Symphonie fantastique*, Op. 14

### **Brahms**

- Symphony No. 3 in F Major, Op. 90

### **Debussy**

- *Iberia*

### **Donizetti**

- "Una furtiva lagrima" from *L'elisir d'amore*

### **Dukas**

- *The Sorcerer's Apprentice*

### **Mendelssohn**

- *A Midsummer Night's Dream*
- Symphony No. 3 in A Minor, Op. 56 'Scottish'

### **Mozart**

- Overture to *Così fan tutte*, K. 588
- Overture to *The Marriage of Figaro*, K. 492
- Symphony No. 35 in D Major, K. 385 'Haffner'
- Symphony No. 41 in C Major, K. 551 'Jupiter'

### **Prokofiev**

- *Peter and the Wolf*

**Ravel**

- *Bolero*
- Piano Concerto in G Major
- *Rapsodie espagnole*

**Rimsky-Korsakov**

- *Scheherazade*, Op. 35

**Shostakovich**

- Symphony No. 9 in E-flat Major, Op. 70
- Symphony No. 10 in E Minor, Op. 93

**Sibelius**

- Symphony No. 2 in D Major, Op. 43

**Smetana**

- Overture to *The Bartered Bride*

**Strauss**

- *Don Juan*, Op. 20
- *Don Quixote*, Op. 35
- *Ein Heldenleben*, Op. 40
- *Till Eulenspiegels lustige Streiche*, Op. 28
- *Tod und Verklärung*, Op. 24

**Stravinsky**

- *The Firebird* (Original 1910 Version)
- Octet for Wind Instruments
- *Pulcinella*
- *The Rite of Spring*
- *The Soldier's Tale*
- *The Song of the Nightingale*
- Symphony of Psalms

**Tchaikovsky**

- *Romeo & Juliet*, Fantasy Overture
- Symphony No. 4 in F Minor, Op. 36
- Symphony No. 5 in E Minor, Op. 64
- Symphony No. 6 in B Minor, Op. 74 'Pathétique'

**Wagner**

- Overture to *Tannhäuser*

## FULL LIST OF SECOND BASSOON EXCERPTS

### **Bartók**

- Concerto for Orchestra, Sz. 116
- Dance Suite, Sz. 77

### **Berlioz**

- *Symphonie fantastique*, Op. 14

### **Brahms**

- Symphony No. 3 in F Major, Op. 90
- Violin Concerto in D Major, Op. 77

### **Dukas**

- *The Sorcerer's Apprentice*

### **Ravel**

- *Rapsodie espagnole*

### **Sibelius**

- Symphony No. 2 in D Major, Op. 43
- Violin Concerto in D Minor, Op. 47

### **Strauss**

- *Don Quixote*, Op. 35

### **Stravinsky**

- Octet for Wind Instruments
- *The Song of the Nightingale*

### **Wagner**

- Overture to *Tannhäuser*

## FULL LIST OF CONTRABASSOON EXCERPTS

### Beethoven

- Symphony No. 5 in C Minor, Op. 67
- Symphony No. 9 in D Minor, Op. 125 'Choral'

### Brahms

- Symphony No. 1 in C Minor, Op. 68
- Symphony No. 3 in F Major, Op. 90
- Variations on a Theme by Haydn, Op. 56a

### Mahler

- *Das Lied von der Erde*
- Symphony No. 4
- Symphony No. 5
- Symphony No. 9

### Ravel

- Piano Concerto for the Left Hand in D Major
- *Ma mère l'oye*

### Schoenberg

- Chamber Symphony No. 1, Op. 9

### Shostakovich

- Symphony No. 5 in D Minor, Op. 47

### Strauss

- *Don Juan*, Op. 20
- *Tod und Verklärung*, Op. 24



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## DANCE SUITE, SZ. 77

BY BÉLA BARTÓK

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### Scores

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\_\_\_\_\_. *Tanz-Suite*. Wien: Universal Edition, 1924; New York: Boosey & Hawkes, 1951.

### Recordings

Chicago Symphony Orchestra. Pierre Boulez, conductor. *Dance Suite, Sz 77; Two Pictures, Op. 10, Sz 46; Hungarian Sketches, Sz 97; Divertimento, Sz 113*, by Béla Bartók. Recorded 1992. Deutsche Grammophon 445 825-2. CD. 1995.

Concertgebouw Orchestra of Amsterdam. Bernard Haitink, conductor. *Concerto for Orchestra (1943); Dance Suite (1923)*, by Béla Bartók. Epic LC 3772. LP. 1961.

Hungarian National Philharmonic Orchestra. Zoltán Kocsis, conductor. *Suite No. 2; Rumanian Dance; Rumanian Folk Dances; Dance Suite; Appendix*, by Béla Bartók. Recorded Sept. 15, 2002. Hungaroton Records HSACD 32506. CD. 2008.

London Philharmonic Orchestra. János Ferencsik, conductor. *Psalmus Hungaricus, Op. 13*, by Zoltán Koldály; *Dance Suite*, by Béla Bartók. Everest LPBR-6022. LP. 1959.

London Symphony Orchestra. Georg Solti, conductor. *Concerto for Orchestra; Dance Suite*, by Béla Bartók. London Records CS 6469. LP. 1965.

Minnesota Orchestra. Stanislaw Skrowaczewski, conductor. *Works for Orchestra*, by Béla Bartók. Recorded 1976-77. Vox CD3X 3015. CD. 1992.

Orchestre de la Suisse Romande. Ernest Ansermet, conductor. *Dance Suite; Two Portraits, Op. 5; Rumanian Dances*, by Béla Bartók. London Records CS 6407. LP. 1964.

Philharmonica Hungarica. Anton Dorati, conductor. *Concerto for Orchestra; Dance Suite; Two Portraits, Op. 5; Mikrokosmos: Bourree and From the Dairy of a Fly*, by Béla Bartók. Recorded 1958. Philips Classics 432 017-2. CD. 1991.

## SYMPHONY NO. 5 IN C MINOR, OP. 67 BY LUDWIG VAN BEETHOVEN

### **Part**

Beethoven, Ludwig van. *Fünfte Symphonie, Op. 67*. Boca Raton, FL: E.F. Kalmus, n.d. Contrabassoon part.

### **Score**

Beethoven, Ludwig van. *Symphony No. 5 in C Minor, Op. 67*. Urtext Edition. Edited by Jonathan Del Mar. Kassel: Bärenreiter, 1999.

### **Recordings**

Chamber Orchestra of Europe. Nikolaus Harnoncourt, conductor. *Beethoven: 9 Symphonies*. Recorded June 29, 1990. Teldec 2292-46452-2. CD. 1991.

Cleveland Orchestra. Christoph von Dohnányi, conductor. *Beethoven: The Complete Symphonies*. Recorded 1987. Telarc CD-80200. CD. 1989.

The Hanover Band. Monica Huggert, conductor. *Beethoven: Symphonies 1-9*. Recorded 1983. Nimbus NI 5144/8. CD. 1988.

London Classical Players. Roger Norrington, conductor. *Symphony No. 4 in B flat Major, Op. 60; Symphony No. 5 in C Minor, Op. 67*, by Ludwig van Beethoven. Recorded April 1988. EMI Records CDC 7 49656 2. CD. 1989.

London Symphony Orchestra. Pierre Monteux, conductor. *Symphonies 5 & 7; Egmont Overture*, by Ludwig van Beethoven. Recorded 1961. London 443 479-2. CD. 1994.

New York Philharmonic. Kurt Masur, conductor. *Symphony No. 5 in C Minor, Op. 67; Overture and Incidental Music to Goethe's "Egmont", Op. 84*, by Ludwig van Beethoven. Recorded Sept. 19-22, 1992. Teldec 9031-77313-2. CD. 1993.

\_\_\_\_\_. Leonard Bernstein, conductor. *Symphony No. 4 in B-flat Major, Op. 60; Symphony No. 5 in C Minor, Op. 67; "Egmont" Overture, Op. 84*, by Ludwig van Beethoven. Recorded Sept. 25, 1961. Sony Classical SMK 47516. CD. 1992.

Wiener Philharmoniker. Simon Rattle, conductor. *Beethoven: Symphonies*. Recorded 2002. EMI Records 7243 5 57445 2 4. CD. 2003.

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**SYMPHONY NO. 6 IN F MAJOR, OP. 68 'PASTORAL'**  
**BY LUDWIG VAN BEETHOVEN**

**Part**

Beethoven, Ludwig van. *Symphony Nr. 6 F-dur, Op. 68*. Boca Raton, FL: E.F. Kalmus, n.d. Bassoon I part.

**Scores**

Beethoven, Ludwig van. *Sechste Symphonie F-Dur Opus 68: Sinfonia Pastorale*. Facsimile of the Autograph BH 64 in the Beethoven-Haus in Bonn. Commentary by Sieghard Brandenburg; translated by J. Bradford Robinson. Bonn: Verlag Beethoven-Haus, 2000.

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**Recordings**

Chamber Orchestra of Europe. Nikolaus Harnoncourt, conductor. *Beethoven: 9 Symphonies*. Recorded July 1, 1990. Teldec 2292-46452-2. CD. 1991.

Chicago Symphony Orchestra. Fritz Reiner, conductor. *Symphony No. 6 in F, Op. 68 "Pastorale"; Symphony No. 1 in C, Op. 21*, by Ludwig van Beethoven. Recorded April 8 and May 8, 1961. RCA Victor Gold Seal 60002-2-RG. CD. 1990.

Cleveland Orchestra. Christoph von Dohnányi, conductor. *Beethoven: The Complete Symphonies; Leonore Overture No. 3*, by Ludwig van Beethoven. Recorded 1986. Telarc CD-80200. CD. 1989.

The Hanover Band. Roy Goodman, conductor. *Beethoven: Symphonies 1-9*. Recorded 1987. Nimbus Records NI 5144/8. CD. 1988.

London Classical Players. Roger Norrington, conductor. *Beethoven: 9 Symphonies*. Recorded 1988. EMI Records CDC 7 49746 2. CD. 1989.

London Symphony Orchestra. Josef Krips, conductor. *Symphony No. 5; Symphony No. 6 (Pastoral)*, by Ludwig van Beethoven. Bescol CD 511. CD. 199-.

Wiener Philharmoniker. Simon Rattle, conductor. *Beethoven: Symphonies*. Recorded April-May 2002. EMI Classics 7243 5 57445 2 4. CD. 2003.

**SYMPHONY NO. 9 IN D MINOR, OP. 125 'CHORAL'**  
**BY LUDWIG VAN BEETHOVEN**

**Parts**

Beethoven, Ludwig van. *Symphonie Nr. 9 d-moll, Op. 125*. Boca Raton, FL: E.F. Kalmus, n.d. Bassoon I part.

\_\_\_\_\_. *Symphonie Nr. 9 d-moll, Op. 125*. Boca Raton, FL: E.F. Kalmus, n.d. Contrabassoon part.

**Score**

Beethoven, Ludwig van. *Symphony No. 9 in D Minor, Op. 125*. Urtext Edition. Edited by Jonathan Del Mar. Kassel: Bärenreiter, 1996.

**Recordings**

BBC National Orchestra and Chorus of Wales. François-Xavier Roth, conductor. *Symphony No. 9 in D Minor, Op. 125 "Choral"*, by Ludwig van Beethoven. Recorded Oct. 20, 2007. BBC Music BBC MM290. CD. 2008.

Chamber Orchestra of Europe. Nikolaus Harnoncourt, conductor. *9 Symphonies*, by Ludwig van Beethoven. Recorded June 21, 1991. Teldec 2292-46452-2. CD. 1991.

Chicago Symphony Orchestra. Fritz Reiner, conductor. *Symphony No. 9 "Choral"*, by Ludwig van Beethoven. Recorded May 1-2, 1961. RCA Victor Gold Seal 09026-61795-2. CD. 1994.

Cleveland Orchestra. Christoph von Dohnányi, conductor. *The Complete Symphonies; Leonore Overture No. 3*, by Ludwig van Beethoven. Recorded 1985. Telarc CD-80200. CD. 1989.

The Hanover Band. Roy Goodman, conductor. *Symphonies 1-9*, by Ludwig van Beethoven. Recorded 1988. Nimbus Records NI 5144/8. CD. 1988.

London Classical Players. Roger Norrington, conductor. *9 Symphonies*, by Ludwig van Beethoven. Recorded 1987. EMI Records CDC 7 49221 2. CD. 1989.

Wiener Philharmoniker. Simon Rattle, conductor. *Symphonies*, by Ludwig van Beethoven. Recorded April-May 2002. EMI Classics 7243 5 57445 2 4. CD. 2003.



**OVERTURE NO. 3 TO THE OPERA LEONORE, OP. 72**  
**BY LUDWIG VAN BEETHOVEN**

**Part**

Beethoven, Ludwig van. *Overtüre Nr. 3 zur Oper Leonore, Op. 72*. Baca Raton, FL: E.F. Kalmus, n.d. Bassoon I part.

**Score**

Beethoven, Ludwig van. *Overtüre Nr. 3 zur Oper Leonore, Op. 72*. Edited by Christian Rudolf Riedel. Wiesbaden: Breitkopf & Härtel, 2007.

**Recordings**

Chamber Orchestra of Europe. Nikolaus Harnoncourt, conductor. *Beethoven: Overtures*. Recorded 1996. Teldec 0630-13140-2. CD. 1996.

Cleveland Orchestra. Christoph von Dohnányi, conductor. *Beethoven: The Complete Symphonies; Leonore Overture No. 3*. Recorded 1986. Telarc CD-80200. CD. 1989.

New York Philharmonic. Leonard Bernstein, conductor. *Concerto for Violin & Orchestra in D Major, Op. 61; "The Consecration of the House" Overture, Op. 124; "Leonore III" Overture, Op. 72a*, by Ludwig van Beethoven. Recorded Oct. 24, 1960. Sony Classical SMK 47521. CD. 1992.

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**SYMPHONY NO. 1 IN C MINOR, OP. 68**  
**BY JOHANNES BRAHMS**

**Part**

Brahms, Johannes. *Symphony No. 1 in C minor, Op. 68*. New York: E.F. Kalmus, n.d. Contrabassoon part.

**Score**

Brahms, Johannes. "Symphony Nr. 1 C-Moll, Opus 68." Edited by Robert Pascall. In *Neue Ausgabe Sämtlicher Werke*. Series I, *Orchesterwerke*, Band I. Edited by the Johannes Brahms Gesamtausgabe e.V., Editionsleitung Kiel, in conjunction with the Gesellschaft der Musikfreunde in Wien. Munich: G. Henle Verlag, 1996.

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Vienna Philharmonic. James Levine, conductor. *James Levine: A Celebration in Music*. Deutsche Grammophon 474 485-2. CD. 2003.

**SYMPHONY NO. 3 IN F MAJOR, OP. 90**  
**BY JOHANNES BRAHMS**

**Parts**

Brahms, Johannes. *Symphony No. 3 in F Major, Op. 90*. Wiesbaden: Breitkopf & Härtel, n.d. Bassoon I part.

\_\_\_\_\_. *Symphony No. 3 in F Major, Op. 90*. New York: Breitkopf & Härtel, n.d. Bassoon II part.

\_\_\_\_\_. *Symphony No. 3 in F Major, Op. 90*. New York: E.F. Kalmus, n.d. Contrabassoon part.

**Score**

Brahms, Johannes. *Symphony No. 3 in F Major, Op. 90*. Urtext from the new Brahms Complete Edition. Edited by Robert Pascall. Wiesbaden: Breitkopf & Härtel; München: G. Henle Verlag, 2005.

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Berlin Philharmonic. Wilhelm Furtwängler, conductor. *Furtwängler Conducts Johannes Brahms*. Recorded 1954. Music and Arts CD-4941. CD. 1996.

Chicago Symphony Orchestra. Daniel Barenboim, conductor. *Symphony No. 3 in F Major, Op. 90; Ein Deutsches Requiem, Op. 45; Symphony No. 4 in E Minor, Op. 98*, by Johannes Brahms. Recorded 1992-93. Teldec 8573-82129-2. CD. 2000.

\_\_\_\_\_. Frederick Stock, conductor. *The First 100 Years*. Recorded 1940. Chicago Symphony Orchestra CSO90/12. CD. 1990.

\_\_\_\_\_. Sir Georg Solti, conductor. *Symphony No. 3; Academic Festival Orchestra*, by Johannes Brahms. Recorded May 1978. London 414 488-2. CD. 1979.

London Philharmonic Orchestra. Felix Weingartner, conductor. *Symphony No. 3 in F Major, Op. 90; Symphony No. 4 in E Minor, Op. 98*, by Johannes Brahms. Recorded Oct. 6, 1938. Centaur Records CRC 2128. CD. 1992.

NBC Symphony Orchestra. Arturo Toscanini, conductor. *4 Symphonies; Haydn Variations; Overtures; Double Concerto; Liebeslieder-Walzer; Gesang der Parzen*, by Johannes Brahms. Recorded 1952. RCA Victor Gold Seal 60325-2-RG. CD. 1990.

Philharmonia Orchestra. Arturo Toscanini, conductor. *Arturo Toscanini Conducts Brahms: The Four Symphonies*. Recorded 1952. Testament SBT 3167. CD. 2000.

### **VARIATIONS ON A THEME BY HAYDN, OP. 56A BY JOHANNES BRAHMS**

#### **Part**

Brahms, Johannes. *Variationen über ein Thema von Joseph Haydn*. Wiesbaden: Breitkopf & Härtel, n.d. Contrabassoon part.

#### **Score**

Brahms, Johannes. "Variations on a Theme by Joseph Haydn." In *Three Orchestral Works in Full Score*. Edited by Hans Gál. Leipzig: Breitkopf & Härtel, 1926; New York: Dover Publications, 1984.

#### **Recordings**

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Philharmonia Orchestra. Arturo Toscanini, conductor. *Arturo Toscanini Conducts Brahms: The Four Symphonies*. Recorded 1952. Testament SBT 3167. CD. 2000.

Radio Luxembourg Symphony Orchestra. Louis de Froment, conductor. *Symphony No. 88*, by Joseph Haydn; *Variations on a Theme of Haydn*, by Johannes Brahms. Black Pearl BPCD-2010. CD. 1988.

***IBERIA***  
**BY CLAUDE DEBUSSY**

**Part**

Debussy, Claude. *Iberia*. Miami: E.F. Kalmus, n.d. Bassoon I part.

**Score**

Debussy, Claude. *Images pour Orchestra*. Edited by Max Pommer. Leipzig: Edition Peters, 1978.

**Recordings**

BBC Scottish Symphony Orchestra. Ilan Volkov, conductor. *Printemps; Petite Suite; Images*, by Claude Debussy. Recorded Sept. 28, 2004. BBC Music BBC MM266. CD. 2006.

Cincinnati Symphony Orchestra. Jesús López-Cobos, conductor. *Music of Turina and Debussy*. Telarc CD-80574. CD. 2001.

London Symphony Orchestra. André Previn, conductor. *Images; Prélude à l'après midi d'un faune*, by Claude Debussy. EMI CDC 7 47001 2. CD. 1979.

New York Philharmonic. Leonard Bernstein, conductor. *Images pour orchestra; Rhapsody no. 1 for clarinet; Pavane pour une infante défunte; Ma mère l'oye*, by Claude Debussy. Recorded Oct. 27, 1958. Sony Classical SMK 47545. CD. 1992.

Philadelphia Orchestra. Arturo Toscanini, conductor. *Arturo Toscanini: The Complete Philadelphia Orchestra Recordings, 1941-42*. Recorded 1941. RCA Red Seal 8697-02331-2. CD. 2006.

Royal Concertgebouw Orchestra. Bernard Haitink, conductor. *Debussy: Orchestral Music*. Recorded 1977. Philips Classics 428 742-2. CD. 1993.

## SYMPHONY NO. 4 BY GUSTAV MAHLER

### **Part**

Mahler, Gustav. *Symphonie No. 4*. New York: E.F. Kalmus, n.d. Contrabassoon part.

### **Score**

Mahler, Gustav. "Symphonie Nr. 4 in vier Sätzen für grosses Orchester und Sopran Solo." In *Sämtliche Werke*, Band 4. Edited by the Internationalen Gustav Mahler Gesellschaft. Preface by Erwin Ratz. Wien: Universal Edition, 1963.

### **Recordings**

BBC Scottish Symphony Orchestra. Ion Marin, conductor; Valdine Anderson, soprano. *Symphony No. 4*, by Gustav Mahler. Recorded May 20, 2000. BBC Music Magazine BBC MM204. CD. 2001.

Concertgebouw Orchestra Amsterdam. Bernard Haitink, conductor; Roberta Alexander, soprano. *Symphony No. 4 in G*, by Gustav Mahler. Recorded 1983. Philips 412 119-2. CD. 1984.

Los Angeles Philharmonic. Esa-Pekka Salonen, conductor; Barbara Hendricks, soprano. *Symphony No. 4*, by Gustav Mahler. Recorded Feb. 10-11, 1992. Sony Classical SK 48380. CD. 1992.

New York Philharmonic. Leonard Bernstein, conductor; Reri Grist, soprano. *Gustav Mahler: The Complete Symphonies*. Recorded 1960. Sony SMK 60733-AC. CD. 2001.

\_\_\_\_\_. Sir Georg Solti, conductor; Irmgard Seefried, soprano. *The Mahler Broadcasts (1948-1982)*. Recorded 1962. New York Philharmonic NYP 9803/04. CD. 1998.

Philharmonia Orchestra. Benjamin Zander, conductor; Camilla Tilling, soprano. *Symphony No. 4*, by Gustav Mahler. Recorded June 6-8, 2000. Telarc 2CD-80555. CD. 2001.

## SYMPHONY NO. 5 BY GUSTAV MAHLER

### **Part**

Mahler, Gustav. *Symphonie No. 5*. New York: E.F. Kalmus, n.d. Contrabassoon part.

**Score**

Mahler, Gustav. "Symphonie Nr. 5 in fünf Sätzen für grosses Orchester." In *Sämtliche Werke*, Band 5. Kritische Gesamtausgabe Leitung von Reinhold Kubik. Frankfurt/M; New York: C.F. Peters, 2002.

**Recordings**

Berliner Philharmoniker. Bernard Haitink, conductor. *Symphony No. 5 in C sharp Minor*, by Gustav Mahler. Recorded May 1988. Philips 422 355-2. CD. 1989.

Chicago Symphony Orchestra. Sir Georg Solti, conductor. *Symphony No. 5 in C sharp Minor*, by Gustav Mahler. Recorded Nov. 30, 1990. London 433 329-2. CD. 1991.

New York Philharmonic. Leonard Bernstein, conductor. *Gustav Mahler: The Complete Symphonies*. Recorded 1963. Sony SMK 63084-AC. CD. 2001.

Philadelphia Orchestra. James Levine, conductor. *Symphony No. 5 in C sharp Minor*, by Gustav Mahler. RCA Records RCD1-5453. CD. 1978.

San Francisco Symphony. Michael Tilson Thomas, conductor. *Symphony No. 5 in C sharp Minor*, by Gustav Mahler. Recorded Sept. 28-Oct. 2, 2005. San Francisco Symphony 821936-0012-2. CD. 2006.

**SYMPHONY NO. 9**  
**BY GUSTAV MAHLER**

**Part**

Mahler, Gustav. *Neunte Symphonie*. Miami: E.F. Kalmus, n.d. Contrabassoon part.

**Scores**

Mahler, Gustav. *IX. Symphonie*. Facsimile from the composer's manuscript. Edited by Erwin Ratz. Wien: Universal Edition, 1971.

\_\_\_\_\_. "Symphonie Nr. 9 in vier Sätzen für grosses Orchester." In *Sämtliche Werke*, Band 10. Edited by the Internationalen Gustav Mahler Gesellschaft. Foreward by Erwin Ratz. Wien: Universal Edition, 1969.

**Recordings**

Berliner Philharmoniker. Herbert von Karajan, conductor. *Symphony No. 9; Kindertotenlieder; Rückert Lieder*, by Gustav Mahler. Recorded Nov. 1979 & Feb. 1980. Deutsche Grammophon 453 040-2. CD. 199-.

\_\_\_\_\_. Leonard Bernstein, conductor. *Symphonie No. 9*, by Gustav Mahler. Recorded Oct. 1979. Deutsche Grammophon 435 378-2. CD. 1992.

Chicago Symphony Orchestra. Carlo Maria Giulini, conductor. *Symphonie No. 9*, by Gustav Mahler. Recorded April 1976. Deutsche Grammophon 437 467-2. CD. 1997.

Kölner Rundfunk-Sinfonie-Orchester. Gary Bertini, conductor. *Symphonies Nos. 1-10; Das Lied von der Erde*, by Gustav Mahler. Recorded 1991. EMI 0946 3 40238 2 5. CD. 2005.

New York Philharmonic. Leonard Bernstein, conductor. *Symphony No. 7; Symphony No. 9; Symphony No. 10 (Adagio)*, by Gustav Mahler. Sony Classical SM3K 47585. CD. 1992.

San Francisco Symphony. Michael Tilson Thomas, conductor. *Symphony No. 9*, by Gustav Mahler. Recorded Sept. 29-Oct. 3, 2004. San Francisco Symphony 821936-0007-2. CD. 2004.

## DAS LIED VON DER ERDE BY GUSTAV MAHLER

### **Part**

Mahler, Gustav. *Das Lied von der Erde*. Wien: Universal Edition, 1962. Contrabassoon part.

### **Scores**

Mahler, Gustav. *Das Lied von der Erde: Der Abschied: Clavierauszug, manuscript, facsimile*. Preliminary and orchestral drafts reproduced from manuscripts in the Willem Mengelberg Archive, Nederlands Muziek Instituut, The Hague. The Hague: Editor Stichtung "Rondom Mahler", 2002.

\_\_\_\_\_. "Das Lied von der Erde: Eine Symphonie für eine Tenor- und eine Alt- (oder Baritone-) Stimme und Orchester." In *Sämtliche Werke*, Band 9. Edited by the Internationalen Gustav Mahler Gesellschaft. Wien: Universal Edition, 1962.

### **Recordings**

Chicago Symphony Orchestra. Fritz Reiner, conductor; Maureen Forrester, contralto; Richard Lewis, tenor. *Das Lied von der Erde*, by Gustav Mahler. Recorded Nov. 7 & 9, 1959. Victor Gold Seal 60178-2-RG. CD. 1989.

Kölner Rundfunk-Sinfonieorchester. Gary Bertini, conductor; Maria Lipovsek, mezzo-soprano; Ben Heppner, tenor. *Symphonies Nos. 1-10; Das Lied von der Erde*, by Gustav Mahler. Recorded 1991. EMI 0946 3 40238 2 5. CD. 2005.

Philadelphia Orchestra. Eugene Ormandy, conductor; Lili Chookasian, mezzo-soprano; Richard Lewis, tenor. *Das Lied von der Erde; Lieder nach Gedichten von Friedrich Rückert*, by Gustav Mahler. Recorded Feb. 9, 1966. Sony Classical SBK 53518. CD. 1994.

Vienna Philharmonic Orchestra. Bruno Walter, conductor; Kathleen Ferrier, contralto; Julius Patzak, tenor. *Das Lied von der Erde*, by Gustav Mahler. Recorded May 1952. London 414 194-2. CD. 1984.

Wiener Philharmoniker. Leonard Bernstein, conductor; James King, tenor; Dietrich Fischer-Dieskau, baritone. *Mahler: The Complete Symphonies & Orchestral Songs*. Recorded April 1966. Deutsche Grammophon 459 081-2. CD. 2001.

### **SYMPHONY NO. 3 IN A MINOR, OP. 56 'SCOTTISH'** **BY FELIX MENDELSSOHN BARTHOLDY**

#### **Part**

Mendelssohn Bartholdy, Felix. *Symphonie Nr. 3 (Schottische Symphonie) a-moll, Op. 56*. Boca Raton, FL: E.F. Kalmus, n.d. Bassoon I part.

#### **Score**

Mendelssohn Bartholdy, Felix. "Symphony No. 3 in A Minor, Op. 56 'Scottish'". In the *Leipzig Edition of the Works of Felix Mendelssohn Bartholdy*. Series I, *Orchesterwerke*. Band 5. Edited by the Sächsischen Akademie der Wissenschaften zu Leipzig. Wiesbaden: Breitkopf & Härtel, 2005.

#### **Recordings**

Berliner Philharmoniker. Herbert von Karajan, conductor. *Symphony Nr. 3, a-moll, Op. 56 "Schottische"; Ouvertüre Die Hebriden, Op. 26 (Fingalschöhle)*, by Felix Mendelssohn Bartholdy. Deutsche Grammophon 2530 126. LP. 1971.

Bern Symphony Orchestra. Peter Maag, conductor. *Symphony No. 3 "Scotch"; Overture: Calm Sea and Prosperous Voyage*, by Felix Mendelssohn Bartholdy. Innovative Music MCAD-25962. CD. 1987.

Chicago Symphony Orchestra. Artur Rodziński, conductor. *Chicago Symphony Orchestra: The First 100 Years*. Chicago Symphony Orchestra CS090/12. CD. 1990.

New York Philharmonic. Leonard Bernstein, conductor. *Symphony No. 3, in A Minor, Op. 56 "Scotch"; Hebrides Overture*, by Felix Mendelssohn Bartholdy. Columbia MS 6976. LP. 1967.



***A MIDSUMMER NIGHT'S DREAM***  
**BY FELIX MENDELSSOHN BARTHOLDY**

**Part**

Mendelssohn Bartholdy, Felix. *A Midsummer Night's Dream, Op. 61*. New York: E.F. Kalmus, n.d. Bassoon I part.

**Score**

Mendelssohn Bartholdy, Felix. "Music to A Midsummer Night's Dream by Shakespeare, Op. 61." Edited by Christian Martin Schmidt. In *Leipzig Edition of the Works of Felix Mendelssohn Bartholdy*. Series 5, *Stage Works*, Vol. 8. Edited by the Sachsische Akademie der Wissenschaften zu Leipzig. Wiesbaden: Breitkopf & Härtel, 2000.

**Recordings**

Boston Symphony Orchestra. Sir Colin Davis, conductor. *Symphony No. 4 in A, Op. 90 "Italian"; A Midsummer Night's Dream*, by Felix Mendelssohn Bartholdy. Recorded Jan. 1976. Philips 420 653-2. CD. 1987.

Chicago Symphony Orchestra. James Levine, conductor. *A Midsummer Night's Dream: Excerpts*, by Felix Mendelssohn Bartholdy; *Rosamunde: Excerpts*, by Franz Schubert. Recorded 1984. Deutsche Grammophon 415 137-2. CD. 1985.

Detroit Symphony Orchestra. Paul Paray, conductor. *A Midsummer Night's Dream*, by Felix Mendelssohn Bartholdy. *Symphony No. 5 "Reformation"*, by Felix Mendelssohn; *Symphony No. 96 "Miracle"*, by Joseph Haydn. Recorded Mar. 21, 1958. Philips 289 434 396-2. CD. 1998.

Philadelphia Orchestra. Arturo Toscanini, conductor. *Arturo Toscanini: The Complete Philadelphia Orchestra Recordings 1941-42*. RCA Red Seal 8697-02331-2. CD. 2006.

\_\_\_\_\_. Eugene Ormandy, conductor. *Incidental Music to "A Midsummer Night's Dream"*, by Felix Mendelssohn Bartholdy; *Peer Gynt Suite No. 1 (Excerpts)*; *Peer Gynt Suite No. 2 (Excerpts)*, by Edvard Grieg. BMG Music 09026-68088-2. CD. 1995.

Scottish Symphony Orchestra. Jaime Laredo, conductor. *Mendelssohn: Works for Orchestra*. Recorded 1985. Nimbus NI 1765. CD. 1997.

**OVERTURE TO *COSÌ FAN TUTTE*, K. 588**  
**BY WOLFGANG AMADEUS MOZART**

**Part**

Mozart, Wolfgang Amadeus. *Ouverture zur Oper "Così fan tutte", K. 558*. Leipzig: Breitkopf & Härtel, n.d. Bassoon I part.

**Scores**

Mozart, Wolfgang Amadeus. *Così fan tutte, KV 558: Ouverture*. Urtext of the New Mozart Edition. Edited by Faye Ferguson and Wolfgang Rehm. New York: Bärenreiter, 1991.

\_\_\_\_\_. *Così fan tutte, ossia, La scuola degli amanti, K. 588: Facsimile of the Autograph Score*. Introductory essay by Norbert Miller; musicological introduction by John A. Rice. Los Altos, CA: Packard Humanities Institute, 2007.

**Recordings**

Chamber Orchestra of Europe. Sir Georg Solti, conductor. *Così fan tutte*, by Wolfgang Amadeus Mozart. Recorded May 3 & 5, 1994. London 444 174-2. CD. 1996.

Orchestra & Chorus of the Drottningholm Court Theatre. Arnold Östman, conductor. *Così fan tutte*, by Wolfgang Amadeus Mozart. Recorded July & Aug. 1984. Editions de l'Oiseau-Lyre 414 316-2. CD. 1985.

Orchestra of the Age of Enlightenment. Simon Rattle, conductor. *Così fan tutte*, by Wolfgang Amadeus Mozart. Recorded Dec. 1995. EMI Classics 7243 5 56170 2 6. CD. 1996.

Philharmonia Chorus and Orchestra. Herbert von Karajan, conductor. *Così fan tutte*, by Wolfgang Amadeus Mozart. Recorded July 1955. EMI Records CHS 7 69635 2. CD. 1988.

Wiener Philharmoniker. James Levine, conductor. *Così fan tutte*, by Wolfgang Amadeus Mozart. Recorded June 1988. Deutsche Grammophon 423 897-2. CD. 1989.

\_\_\_\_\_. Karl Böhm, conductor. *Così fan tutte*, by Wolfgang Amadeus Mozart. Recorded May-June, 1955. London 417 185-2. CD. 1993.

**SYMPHONY NO. 41 IN C MAJOR, K. 551 'JUPITER'**  
**BY WOLFGANG AMADEUS MOZART**

**Part**

Mozart, Wolfgang Amadeus. *Symphonie in C ("Jupiter-Sinfonie"), KV 551*. Boca Raton: E.F. Kalmus, n.d. Bassoon I part.

**Scores**

Mozart, Wolfgang Amadeus. *Jupiter Symphonie*. Facsimile of holograph score. Wien: Universal-Edition, 192-.

\_\_\_\_\_. *Symphony in C Major "Jupiter" KV 551*. Urtext of the New Mozart Edition. Edited by H.C. Robbins Landon. Kassel: Bärenreiter, 1986.

**Recordings**

Chicago Symphony Orchestra. James Levine, conductor. *Symphony No. 41 in C "Jupiter"; Piano Concerto No. 21 in C "Elvira Madigan"*, by Wolfgang Amadeus Mozart. RCA Victor 09026-61708-2. CD. 1982.

Cleveland Orchestra. Christoph von Dohnányi, conductor. *Symphonies Nos. 35-41*, by Wolfgang Amadeus Mozart; *Orchesterwerke*, by Anton Weber. Recorded 1990. London 436 421-2. CD. 1993.

London Mozart Players. Matthias Bamert, conductor. *A Mozart Concert*. Recorded Oct. 12, 1998. BBC Music Magazine M78. CD. 1999.

Orchestra of the 18th Century. Frans Brüggen, conductor. *Symphony No. 41 in C, K. 551 "Jupiter"; Overture to La clemenza di Tito, K. 621 "Overture"*, by Wolfgang Amadeus Mozart. Recorded June 1986. Philips Classics 420 241-2. CD. 1987.

Vienna Philharmonic. Leonard Bernstein, conductor. *Great Composers: Wolfgang Amadeus Mozart*. Deutsche Grammophon CMD-02A. CD. 1988.

***PETER AND THE WOLF***  
**BY SERGEI PROKOFIEV**

**Part**

Prokofiev, Sergei. *Peter and the Wolf*, Op. 67. Moscow: Gosudarstvennoe Muzykalnoe Izdatel'stvo, 1940. Bassoon part.

**Score**

Prokofiev, Sergei. *Peter and the Wolf: A Musical Tale for Children for Narrator and Orchestra, Op. 67*. Original text by the composer; English version by Rita McAllister; German version by Christoph Rueger. London; New York: Eulenburg, 1985.

**Recordings**

BBC Philharmonic. Yan Pascal Tortelier, conductor; David Attenborough, narrator. *Peter and the Wolf*, by Sergei Prokofiev; *The Young Person's Guide to the Orchestra*, by Benjamin Britten; *Till Eulenspiegel*, by Richard Strauss. Recorded Sept. 21-22, 1999. BBC Music Magazine BBC MM94. CD. 2000.

London Symphony Orchestra. André Previn, conductor; Mia Farrow, narrator. *Peter and the Wolf, Op. 67*, by Sergei Prokofiev; *The Young Person's Guide to the Orchestra (Variations and Fugue on a Theme by Purcell, Op. 34)*, by Benjamin Britten. EMI SFO 36962. LP. 1973.

\_\_\_\_\_. Sir Malcolm Sargent, conductor; Sir Ralph Richardson, narrator. *Peter and the Wolf, Op. 67; Symphony No. 1 in D Major, Op. 25*, by Sergei Prokofiev. London STS 15114. LP. 1971.

New York Philharmonic. Leonard Bernstein, conductor and narrator. *Bernstein Conducts for Young People: All-Time Children's Favorites*. Columbia Masterworks D3S 785. LP. 1968.

Royal Philharmonic Orchestra. Antal Doráti, conductor; Sean Connery, narrator. *Peter and the Wolf; Lieutenant Kijé: Suite*, by Sergei Prokofiev; *The Young Person's Guide to the Orchestra*, by Benjamin Britten. Recorded March 1965. London 444 104-2. CD. 1996.

Scottish National Orchestra. Neeme Järvi, conductor; Lina Prokofiev, narrator. *Peter and the Wolf, Op. 67: A Musical Tale for Children; Cinderella, Op. 87: Music from the Ballet*, by Sergei Prokofiev. Recorded August 1986. Chandos CHAN 8511. CD. 1987.

**PIANO CONCERTO FOR THE LEFT HAND IN D MAJOR  
BY MAURICE RAVEL**

**Part**

Ravel, Maurice. *Concerto pour la main gauche*. Paris: Durand, 1937. Contrabassoon part.

**Score**

Ravel, Maurice. *Concerto pour la main gauche*. Paris: Durand, 1931.

**Recordings**

Cleveland Orchestra. Pierre Boulez, conductor; Philippe Entremont, piano. *Ravel: Orchestral Works*. Sony Classical SM3K 45 842. CD. 1990.

London Symphony Orchestra. Pierre Boulez, conductor; Krystian Zimerman, piano. *Piano Concerto in G major; Valses nobles et sentimentales; Piano Concerto in D major (Left Hand)*, by Maurice Ravel. Recorded July 1996. Deutsche Grammophon 289 449 213-2. CD. 1998.

Orchestra of Radio Luxembourg. Louis de Froment, conductor; Abbey Simon, piano. *Ravel: Complete Works for Orchestra, Vol. II*. VoxBox CDX 5032. CD. 1991.

Orchestre de la Société des Concerts du Conservatoire. André Cluytens, conductor; Samson François, piano. *Piano Concerto in G major; Piano Concerto for the Left Hand*, by Maurice Ravel. Recorded 1959. EMI 7243 5 56239 2 8. CD. 1997.

Orchestre de la Suisse Romande. Ernest Ansermet, conductor; Jacqueline Blanchard, piano. *Concerto in D major for the Left Hand for Piano and Orchestra; Concerto in G major for the Piano and Orchestra*, by Maurice Ravel. London Records LL 797. LP. 1950s.

**MA MÈRE L'OYE**  
**BY MAURICE RAVEL**

**Part**

Ravel, Maurice. *Ma mère l'oye: 5 pièces enfantines*. Paris: Durand, n.d. Contrabassoon part.

**Score**

Ravel, Maurice. *Ma mère l'oye: ballet en cinq tableaux et une apothéose*. München: Musikproduktion Höflich, 2008.

**Recordings**

BBC Scottish Symphony Orchestra. Ilan Volkov, conductor. *An Enchanted Christmas*. Recorded Feb. 3, 2003. BBC Music BBC MM300. CD. 2008.

City of Birmingham Symphony Orchestra. Simon Rattle, conductor. *Fanfare: Shéhérazade; Miroirs; Ma mère l'oye: ballet; La valse*, by Maurice Ravel. Recorded April 1990. EMI Classics CDC 7 54204 2. CD. 1991.

London Symphony Orchestra. Claudio Abbado, conductor. *Bolero; Rapsodie espagnole; Ma mère l'oye; Pavane pour une infante défunte*, by Maurice Ravel. Recorded June 1985. Deutsche Grammophon 415 972-2. CD. 1986.

Minnesota Orchestra. Stanislaw Skrowaczewski, conductor. *Ravel: Complete Works for Orchestra, Vol. II*. VoxBox CDX 5032. CD. 1991.

New York Philharmonic. Pierre Boulez, conductor. *Ravel: Orchestral Works*. Sony Classical SM3K 45842. CD. 1990.

\_\_\_\_\_. Leonard Bernstein, conductor. *Images pour orchestre; Rhapsody no. 1 for clarinet and orchestra*, by Claude Debussy; *Pavane pour une infante défunte; Ma mère l'oye*, by Maurice Ravel. Recorded Feb. 1 & Feb. 16, 1965. Sony Classical SMK 47 545. CD. 1992.

Orchestre de Paris. Jean Martinon, conductor. *Ma mère l'oye: ballet; Le tombeau de Couperin: suite; Pavane pour une infante défunte; Alborada del gracioso (from "Miroirs"); Une barque sur l'océan (from "Miroirs")*, by Maurice Ravel. Recorded July & Sept. 1974. EMI CDM 7 69567 2. CD. 1988.

Orchestre symphonique de Montréal. Charles Dutoit, conductor. *Ravel: Orchestral Works*. Recorded May 1983. Decca 410 254-2. CD. 1984.

Pittsburgh Symphony Orchestra. André Previn, conductor. *Le carnaval des animaux*, by Camille Saint-Saëns; *Ma mère l'oye: ballet*, by Maurice Ravel. Recorded Sept. 1980. Philips 400 016-2. CD. 1981.

Slovak Radio Symphony Orchestra. Kenneth Jean, conductor. *Ma mère l'oye; Valse nobles et sentimentales; Boléro; Daphnis et Chloé: Suite no. 1*, by Maurice Ravel. Recorded Sept. 1988. Pacific Music Co. 8.550173. CD. 1989.

## ***RAPSODIE ESPAGNOLE*** **BY MAURICE RAVEL**

### **Part**

Ravel, Maurice. *Rapsodie espagnole*. Paris: Durand, 1909. Bassoon I & II part.

### **Score**

Ravel, Maurice. *Rapsodie espagnole*. Paris: Durand, 1909.

### **Recordings**

Cleveland Orchestra. Pierre Boulez, conductor. *Ravel: The Orchestral Works*. Sony Classical SM3K 45 842. CD. 1990.

Chicago Symphony Orchestra. Daniel Barenboim, conductor. *Daphnis et Chloe (Suite No. 2); Rapsodie espagnole; Pavane pour une infante défunte; Alborada del gracioso; Bolero*, by Maurice Ravel. Recorded Oct. 2-3, 1991. Erato 2292-45766-2. CD. 1992.

London Symphony Orchestra. Claudio Abbado, conductor. *Bolero; Rapsodie espagnole; Ma mère l'oye; Pavane pour une infante défunte*, by Maurice Ravel. Recorded June 1985. Deutsche Grammophon 415 972-2. CD. 1986.

Minnesota Orchestra. Stanislaw Skrowaczewski, conductor. *Ravel: Complete Works for Orchestra, Vol. 1*. VoxBox CDX 5031. CD. 1991.

Orchestre symphonique de Montréal. Charles Dutoit, conductor. *Bolero; Alborada del gracioso; Rapsodie espagnole; La valse*, by Maurice Ravel. Recorded July 1981. London 410 010-2. CD. 1983.

Philadelphia Orchestra. Eugene Ormandy, conductor. *Boléro; Rapsodie espagnole; Alborada del gracioso; Le tombeau de Couperin; Valses nobles et sentimentales*, by Maurice Ravel. Recorded 1960. Sony Classical SBK 48163. CD. 1992.

## CHAMBER SYMPHONY NO. 1, OP. 9 ARNOLD SCHÖNBERG

### **Part**

Schönberg, Arnold. *Kammersymphonie, Op. 9*. Miami: E. F. Kalmus, n.d.  
Contrabassoon part.

### **Scores**

Schönberg, Arnold. *Kammersymphonie (Chamber Symphony): Version for Full Orchestra, Op. 9B*. Reproduced from holograph. New York: G. Schirmer, 1936.

\_\_\_\_\_. "Kammersymphonie, Op. 9." In *Kammersymphonien*. Vol. IV, *Orchesterwerke*. Series A, Band 11. Edited by Christian Martin Schmidt. Mainz: Schott; Wien: Universal Edition, 2010.

### **Recordings**

20th Century Classics Ensemble. Robert Craft, conductor. *The Music of Arnold Schoenberg, Vol. III*. Recorded Sept. 16, 1998. Koch International Classics KIC CD 7463. CD. 1999.

Instrumental ensemble. *Chamber Symphony No. 1, Op. 9*, by Arnold Schoenberg. Marlboro Recording Society MRS 16. LP. 1983.

Members of the Ensemble InterContemporain. Pierre Boulez, conductor. *Die Jakobsleiter (Fragment); Chamber Symphony No. 1, Op. 9; Begleitmusik zu einer Lichtspielszene, Op. 34*, by Arnold Schoenberg. Sony Classical SMK 48462. CD. 1993.

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## SYMPHONY NO. 5 IN D MINOR, OP. 47 BY DMITRI SHOSTAKOVICH

### **Part**

Shostakovich, Dmitri. *Symphony No. 5 in D Minor, Op. 47*. Miami: E. F. Kalmus, 198-. Contrabassoon part.

### **Score**

Shostakovich, Dmitri. "Symphony No. 5, Op. 47." In *Dmitri Shostakovich: New Collected Works. Series 1, Symphonies*, Vol. 5. Edited by Manashir Iakubov. Moscow: DSCH Publishers, 2004.

### **Recordings**

Cleveland Orchestra. Lorin Maazel, conductor. *Symphony No. 5, Op. 47*, by Dmitri Shostakovich. Recorded April 5, 1981. Telarc CD-80067. CD. 1981.

Concertgebouw Orchestra. Bernard Haitink, conductor. *Symphony No. 5; Symphony No. 9*, by Dmitri Shostakovich. Recorded 1981. Decca 425 066-2. CD. 1993.

Halle Orchestra. Stanislaw Skrowaczewski, conductor. *Symphony No. 5 in D Minor, Op. 47*, by Dmitri Shostakovich. Recorded Jan. 29-30, 1990. Innovative Music Productions Ltd. PCD 940. CD. 1990.

Moscow Philharmonic Orchestra. Kiril Kondrashin, conductor. *Symphony No. 5, Op. 47*, by Dmitri Shostakovich. Recorded 196-. Quintessence PMC-7176. LP. 1980.

Oslo Philharmonic Orchestra. Mariss Jansons, conductor. *Symphony No. 5 in D Minor, Op. 47 (1937)*, by Dmitri Shostakovich. Recorded June 1987. EMI CDC 7 49181 2. CD. 1987.

Philadelphia Orchestra. Leopold Stokowski, conductor. *Stokowski Conducts Shostakovich*. Recorded April 20, 1939. Pearl GEMM CDS 9044. CD. 1993.

Stadium Symphony Orchestra of New York. Leopold Stokowski, conductor. *Symphony No. 5, Op. 47*, by Dmitri Shostakovich. Everest EVC 9030. CD. 1996.



Wiener Philharmoniker. Mariss Jansons, conductor. *Dmitri Shostakovich: The Complete Symphonies*. Recorded 1997. EMI 0946 3 653 09 2 5. CD. 2006.

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**SYMPHONY NO. 10 IN E MINOR, OP. 93**  
**BY DMITRI SHOSTAKOVICH**

**Part**

Shostakowitch, Dmitri. *Symphony No. 10, Op. 93*. New York: E.F. Kalmus, n.d. Bassoon I part.

**Score**

Shostakovich, Dmitri. "Symphony No. 10, Op. 93." In *New Collected Works*. Series 1, *Symphonies*, Vol. 10. Edited by Manashir Iakubov. Moscow: DSCH Publishers, 2009.

**Recordings**

Chicago Symphony Orchestra. Leopold Stokowski, conductor. *Chicago Symphony Orchestra: The First 100 Years*. Recorded 1966. Chicago Symphony Orchestra CS090/12. CD. 1990.

Cincinnati Symphony Orchestra. Paavo Järvi, conductor. *Symphony No. 10 in E Minor, Op. 93*, by Dmitri Shostakovich; *Overture No. 2*, by Veljo Tormis. Recorded April 27-28, 2008. Telarc CD-80702. CD. 2009.

London Philharmonic Orchestra. Bernard Haitink, conductor. *Symphony No. 2; Symphony No. 10*, by Dmitri Shostakovich. Recorded 1977. Decca 425 064-2. CD. 1993.

Philadelphia Orchestra. Mariss Jansons, conductor. *Dmitri Shostakovich: The Complete Symphonies*. Recorded 1994. EMI Classics 0946 3 653 15 2 6. CD. 2006.

Royal Philharmonic Orchestra. Vladimir Ashkenazy, conductor. *Symphony No. 10; Chamber Symphony*, by Dmitri Shostakovich. Recorded Jan. 1989. London 433 028-2. CD. 1991.

Saint Louis Symphony Orchestra. Leonard Slatkin, conductor. *Symphony No. 10*, by Dmitri Shostakovich. Recorded Feb. 8 & 10, 1987. RCA Red Seal 6597-2-RC. CD. 1987.

Scottish National Orchestra. Neeme Järvi, conductor. *Symphony No. 10 in E Minor, Op. 93; Ballet Suite No. 4*, by Dmitri Shostakovich. Recorded May 12, 1988. Chandos CHAN 8630. CD. 1988.

**SYMPHONY NO. 2 IN D MAJOR, OP. 43**  
**BY JEAN SIBELIUS**

**Parts**

Sibelius, Jean. *Sinfonie Nr. 2 D-dur, Op. 43*. Boca Raton, FL: E.F. Kalmus, n.d. Bassoon I part.

\_\_\_\_\_. *Sinfonie Nr. 2 D-dur, Op. 43*. Boca Raton, FL: E.F. Kalmus, n.d. Bassoon II part.

**Score**

Sibelius, Jean. "Symphony No. 2 in D Major, Op. 43." In *Sibelius: The Complete Works*. Series I, *Orchestral Works*. Edited by Kari Kilpeläinen. Wiesbaden: Breitkopf & Hartel, 2000.

**Recordings**

Boston Symphony Orchestra. Serge Koussevitzky, conductor. *Symphony No. 2 in D, Op. 43*. RCA Victor LM 1172. LP. 1950s.

\_\_\_\_\_. Sir Colin Davis, conductor. *The Symphonies; Finlandia; The Swan of Tuonela; Tapiola*, by Jean Sibelius. Recorded April 1976. 416 600-2. CD. 1987.

Cincinnati Symphony Orchestra. Paavo Järvi, conductor. *Symphony No. 2 in D Major*, by Jean Sibelius. *Symphony No. 5 in B Minor*, by Eduard Tubin. Recorded Dec. 1-2, 2001. Telarc CD-80585. CD. 2002.

City of Birmingham Symphony Orchestra. Simon Rattle, conductor. *Symphony No. 2; Scenes with Cranes*, by Jean Sibelius. EMI CDC 7 47222 2. CD. 1984.

Cleveland Orchestra. Yoel Levi, conductor. *Symphony No. 2; Finlandia*, by Jean Sibelius. Recorded 1984. Telarc CD-80095. CD. 1984.

Detroit Symphony Orchestra. Paul Paray, conductor. *Symphony No. 2 in D Major, Op. 53*, by Jean Sibelius. Mercury SR 90204. LP. 1960.

NBC Symphony Orchestra. Leopold Stokowski, conductor. *Stokowski Conducts Sibelius: Symphony No. 2 in D Major, Op. 43*. Recorded Sept. 1954. Dell'Arte Records DA 9004. LP. 1982.

New York Philharmonic. Zubin Mehta, conductor. *Symphony No. 2; Finlandia*, by Jean Sibelius. Recorded Jan. 1990. Teldec Classics 2292-46317-2. CD. 1990.

Philadelphia Orchestra. Eugene Ormandy, conductor. *Symphony No. 2 in D Major, Op. 43*. Columbia Masterworks ML 5207. LP. 1970.

**VIOLIN CONCERTO IN D MINOR, OP. 47**  
**BY JEAN SIBELIUS**

**Part**

Sibelius, Jean. *Violinkonzert, Op. 47*. Boca Raton, FL: E.F. Kalmus, n.d. Bassoon II part.

**Score**

Sibelius, Jean. *Concerto for Violin and Orchestra in D Minor, Op. 47*. New York: Broude Bros., n.d.

**Recordings**

Chicago Symphony Orchestra. Baniel Barenboim, conductor; Maxim Vengerov, violin. *Jean Sibelius & Carl Nielsen: Violin Concertos*. Recorded Jan. 1996. Teldec 0630-13161-2. CD. 1996.

Finnish Radio Symphony Orchestra. Sakari Oramo, conductor; Lisa Batiashvili, violin. *Sibelius & Lindberg: Violin Concertos*. Recorded May 11-12, 2007. Sony Classical 88697129362. CD. 2007.

Los Angeles Philharmonic. Esa-Pekka Salonen, conductor; Joshua Bell, violin. *Sibelius & Goldmark: Violin Concertos*. Recorded May 24-25, 1999. Sony Classical SK 65949. CD. 2000.

New York Philharmonic. Dmitri Mitropoulos, conductor; Jascha Heifetz, violin. *Jascha Heifetz Live, Vol. 3*. Recorded March 11, 1951. Cembal d'amour CD 118. CD. 2002.

Swedish Radio Symphony Orchestra. Esa-Pekka Salonen, conductor; Hilary Hahn, violin. *Schoenberg & Sibelius: Violin Concertos*. Recorded March 2007. Deutsche Grammophon B0010858-02. CD. 2008.

**OVERTURE TO *THE BARTERED BRIDE***  
**BY BEDŘICH SMETANA**

**Part**

Smetana, Bedřich. *Overture to the opera "The Bartered Bride" (Prodaná nevěsta)*. Boca Raton, FL: E.F. Kalmus, n.d. Bassoon I part.

**Score**

Smetana, Bedřich. *The Bartered Bride (Prodaná nevěsta): Overture*. The only authorized American reprint of the original Bote & Bock edition. New York: Associate Music Publishers, 19--.

\_\_\_\_\_. *Prodaná nevěsta: první náčrtek*. Facsimile of holograph sketches. V Praze: Společnost Bedřicha Smetany, Melantrich, 1944.

### **Recordings**

Chicago Symphony Orchestra. Fritz Reiner, conductor. *Overtures and Dances*. Recorded 1955. RCA Victrola VICS 1424. LP. 1969.

Philadelphia Orchestra. Eugene Ormandy, conductor. *Overtures*. ML 5206. LP. 1957.

Philharmonia Orchestra. Sir Charles Mackerras, conductor. *The Bartered Bride*, by Bedřich Smetana. Recorded Dec. 15-21 & 23, 2004. Chandos CHAN 3128(2). CD. 2005.

Vienna Philharmonic. James Levine, conductor. *James Levine: A Celebration in Music*. Deutsche Grammophon 474 485-2. CD. 2003.

## ***DON JUAN, OP. 20*** **BY RICHARD STRAUSS**

### **Parts**

Strauss, Richard. *Don Juan*. Edited by Clinton F. Nieweg and Nancy Bradburd. USA: E.F. Kalmus, 1993. Bassoon I part.

\_\_\_\_\_. *Don Juan*. Edited by Clinton F. Nieweg and Nancy Bradburd. USA: E.F. Kalmus, 1993. Contrabassoon part.

### **Score**

Strauss, Richard. "Don Juan, Op. 24." In *Tondichtungen I/Tone Poems I*. With an Introduction by Walter Werbeck. Wien: Verlag Dr. Richard Strauss; Frankfurt: C.F. Peters, 1999.

### **Recordings**

Berlin Philharmonic. Herbert von Karajan, conductor. *Till Eulenspiegels lustige Streiche, Op. 28; Don Juan, Op. 20; Tod und Verklärung, Op. 24; Salomes Tanz: aus dem Musikdrama "Salome", Op. 54*, by Richard Strauss. Recorded Nov. & Dec. 1972. Deutsche Grammophon 423 222-2. CD. 1988.

Chicago Symphony Orchestra. Fritz Reiner, conductor. *Ein Heldenleben, Op. 40; Don Juan, Op. 20*, by Richard Strauss. Recorded 1960. RCA Records RCD1-5408. CD. 1985.

\_\_\_\_\_. Sir Georg Solti, conductor. *Also sprach Zarathustra; Ein Heldenleben; Eine Alpensinfonie; Don Juan; Till Eulenspiegel*, by Richard Strauss. Recorded May 1973. London 440 618-2. CD. 1994.

Fort Wayne Philharmonic. Edvard Tschivzhel, conductor. *Tchaikovsky & Strauss*. Fort Wayne Philharmonic Orchestra, Inc. FWP 012345. CD. 1999.

Royal Concertgebouw Orchestra. Bernard Haitink, conductor. *Strauss: 5 Great Tone Poems*. Recorded 1973. Philips Classics 442 281-2. CD. 1994.

## ***DON QUIXOTE, OP. 35*** **BY RICHARD STRAUSS**

### **Part**

Strauss, Richard. *Don Quixote: Fantastische Variationen über ein Thema ritterlichen Characters, Op. 35*. Edited by Gregory Vaught. U.S.A.: E.F. Kalmus, 2003, 2010. Bassoon I part.

\_\_\_\_\_. *Don Quixote: Fantastische Variationen über ein Thema ritterlichen Characters, Op. 35*. Edited by Gregory Vaught. U.S.A.: E.F. Kalmus, 2003, 2010. Bassoon II part.

### **Score**

Strauss, Richard. "Don Quixote, Op. 35." In *Tondichtungen II/Tone Poems II*. With an Introduction by Walter Werbeck. Wien: Verlag Dr. Richard Strauss; Frankfurt: C.F. Peters, 1999.

### **Recordings**

Berliner Philharmoniker. Herbert von Karajan, conductor. *Don Quixote, Op. 35; Till Eulenspiegel, Op. 28*, by Richard Strauss. Recorded Jan. 1986. Deutsche Grammophon 419 599-2. CD. 1987.

Boston Symphony Orchestra. Seiji Ozawa, conductor. *Don Quixote; Die Liebe der Danae*, by Richard Strauss. Recorded 1984. CBS Records MDK 45804. CD. 1985.

Chicago Symphony Orchestra. Fritz Reiner, conductor. *Don Quixote; Burleske*, by Richard Strauss. RCA Red Seal 5734-2-RC. CD. 1987.

Cleveland Orchestra. Vladimir Ashkenazy, conductor. *Don Quixote; Dance of the Seven Veils from "Salome"*, by Richard Strauss. Recorded July 1985. London 417 184-2. CD. 1986.

NBC Symphony Orchestra. Arturo Toscanini, conductor. *Don Quixote, Op. 35; Death and Transfiguration, Op. 24*, by Richard Strauss. Recorded Nov. 22, 1953. BMG 60295-RG. CD. 1990.

New York Philharmonic. Leonard Bernstein, conductor. *Leonard Bernstein's New York Philharmonic Debut*. Recorded Nov. 14, 1943. The Philharmonic Society of New York. CD. 1996.

Staatskapelle Berlin. Richard Strauss, conductor. *Don Quixote, Op. 35; Ein Heldenleben, Op. 40*, by Richard Strauss. Recorded 1933. Arkadia 1CD 78524. CD. 1997.

Symphonieorchester des Bayerischen Rundfunks. Lorin Maazel, conductor. *Don Quixote, Op. 35; Romanze für Violoncello F-Dur; Sonate für Violoncello und Klavier, Op. 6*, by Richard Strauss. Recorded 2000. BMG CD 74321 75398 2. CD. 2001.

***EIN HELDENLEBEN, OP. 40***  
**BY RICHARD STRAUSS**

**Part**

Strauss, Richard. *Ein Heldenleben, Op. 40*. Edited by Clinton F. Nieweg and Stuart Serio. U.S.A.: E.F. Kalmus, 2004. Bassoon I part.

**Score**

Strauss, Richard. "Ein Heldenleben, Op. 40." In *Tondichtungen II/Tone Poems II*. With an Introduction by Walter Werbeck. Wien: Verlag Dr. Richard Strauss; Frankfurt: C.F. Peters, 1999.

**Recordings**

Bayerisches Staatsorchester. Richard Strauss, conductor. *Don Quixote, Op. 35; Ein Heldenleben, Op. 40*, by Richard Strauss. Recorded 1941. Arkadia 1CD 78524. CD. 1997.

Berliner Philharmoniker. Herbert von Karajan, conductor. *Ein Heldenleben*, by Richard Strauss. Recorded 1985. Deutsche Grammophon 415 508-2. CD. 1986.

Chicago Symphony Orchestra. Fritz Reiner, conductor. *Ein Heldenleben, Op. 40; Don Juan, Op. 20*, by Richard Strauss. RCA Records RCD1-5408. CD. 1985.

Royal Concertgebouw Orchestra. Bernard Haitink, conductor. *Richard Strauss: 5 Great Tone Poems*. Recorded 1970. Philips 442 281-2. CD. 1994.

Wiener Philharmoniker. Sir Georg Solti, conductor. *Also sprach Zarathustra; Ein Heldenleben; Eine Alpensinfonie; Don Juan; Till Eulenspiegel*, by Richard Strauss. Recorded 1977-78. London 440 618-2. CD. 1994.

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***TOD UND VERKLÄRUNG, OP. 24***  
**BY RICHARD STRAUSS**

**Parts**

Strauss, Richard. *Tod und Verklärung*. Edited by Clinton F. Nieweg and Stuart Serio. USA: E.F. Kalmus, 1998. Bassoon I part.

\_\_\_\_\_. *Tod und Verklärung*. Edited by Clinton F. Nieweg and Stuart Serio. USA: E.F. Kalmus, 1998. Contrabassoon part.

**Score**

Strauss, Richard. "Tod und Verklärung, Op. 24." In *Tondichtungen I/Tone Poems I*. Introduction by Walter Werbeck. Wien: Verlag Dr. Richard Strauss; Frankfurt: C.F. Peters, 1999.

**Recordings**

Berlin Philharmonic. Herbert von Karajan, conductor. *Till Eulenspiegels lustige Streiche, Op. 28; Don Juan, Op. 20; Tod und Verklärung, Op. 24; Salomes Tanz: aus dem Musikdrama "Salome", Op. 54*, by Richard Strauss. Recorded Nov. & Dec. 1972. Deutsche Grammophon 423 222-2. CD. 1988.

Chicago Symphony Orchestra. Désiré Defauw, conductor. *Chicago Symphony Orchestra: The First 100 Years*. Recorded 1947. Chicago Symphony Orchestra CS090/12. CD. 1990.

MET Orchestra. James Levine, conductor. *A Celebration in Music*. Deutsche Grammophon 474 489-2. CD. 2003.

NBC Symphony Orchestra. Arturo Toscanini, conductor. *Don Quixote, Op. 35; Death and Transfiguration, Op. 24*, by Richard Strauss. Recorded March 10, 1952. RCA Victor Gold Seal 60295-2-RG. CD. 1990.

Philadelphia Orchestra. Arturo Toscanini, conductor. *The Complete Philadelphia Orchestra Recordings: 1941-42*. Recorded in 1942. RCA Red Seal 8697-02331-2. CD. 2006.

Royal Concertgebouw Orchestra. Bernard Haitink, conductor. *Strauss: 5 Great Tone Poems*. Recorded 1981. Philips Classics 442 281-2. CD. 1994.

**SONG OF THE NIGHTINGALE**  
**BY IGOR STRAVINSKY**

**Part**

Stravinsky, Igor. *Chant du Rossignol*. Boca Raton, FL: E.F. Kalmus, n.d. Bassoons I & II part.

**Score**

Stravinsky, Igor. *Chant du Rossignol: Poème symphonique pour orchestre*. Edited by F.H. Schneider. Édition Russe de Musique; New York: Boosey & Hawkes, 1921.

**Recordings**

BBC Scottish Symphony Orchestra. Ilan Volkov, conductor. *The Song of the Nightingale; Symphony in C; Symphony in Three Movements*, by Igor Stravinsky. Recorded 2003. BBC Music Magazine BBC MM 247. CD. 2004.

Columbia Symphony Orchestra. Robert Craft, conductor. *Song of the Nightingale; Dances concertantes; Epitaphium; Double Canon; Abraham and Isaac; Variations; Requiem Canticles*, by Igor Stravinsky. Recorded 1967. Sony Classical SMK 46302. CD. 1991.

New York Philharmonic. Leonard Bernstein, conductor. *Bernstein Live*. The Philharmonic-Symphony Society of New York NYP 2004. CD. 2000.

**OCTET FOR WIND INSTRUMENTS**  
**BY IGOR STRAVINSKY**

**Parts**

Stravinsky, Igor. *Octet for Wind Instruments*. Revised 1952 version. Paris: Edition Russe de Musique, 1924; New York: Boosey & Hawkes, 1952. Bassoon I part.

\_\_\_\_\_. *Octet for Wind Instruments*. Revised 1952 version. Paris: Edition Russe de Musique, 1924; New York: Boosey & Hawkes, 1952. Bassoon II part.

**Score**

Stravinsky, Igor. *Octet for Wind Instruments*. Revised 1952 version. Paris: Edition Russe de Musique, 1924; New York: Boosey & Hawkes, 1952.

**Recordings**

Boston Symphony Chamber Players. Sherman Walt, bassoon; Matthew Ruggiero, bassoon. *Igor Stravinsky: Chamber Music*. Deutsche Grammophon 2530 551. LP. 1975.



Instrumental ensemble. Igor Stravinsky, conductor; Gustave Dherin, bassoon; Marius Piard, bassoon. *Igor Stravinsky: Composer & Conductor, Vol. 1*. Recorded 1932. Andante 0-9712764-8-X. CD. 2002.

\_\_\_\_\_. Igor Stravinsky, conductor; Loren Glickman, bassoon; Sylvia Deutscher, bassoon. *Stravinsky Conducts Stravinsky: The Mono Years 1952-55*. Recorded 1954. Sony Classical MH2K 63325. CD. 1998.

## **SYMPHONY OF PSALMS BY IGOR STRAVINSKY**

### **Part**

Stravinsky, Igor. *Symphonie de Psaumes*. New revision 1948. London; New York: Édition Russe de Musique; Boosey & Hawkes, 1948. Bassoon I part.

### **Score**

Stravinsky, Igor. *Symphony of Psalms for Chorus and Orchestra*. New revision 1948. London; New York: Boosey & Hawkes, 1948.

### **Recordings**

CBC Symphony Orchestra. Igor Stravinsky, conductor. *Stravinsky: Symphonies*. Recorded 1963. Sony Classical SMK 46294. CD. 1991.

Chicago Symphony Orchestra. James Levine, conductor. *Chicago Symphony Orchestra: The First 100 Years*. Recorded 1989. Chicago Symphony Orchestra CS090/12. CD. 1990.

\_\_\_\_\_. Sir Georg Solti, conductor. *Stravinsky: Symphonies*. Recorded March 1997. Decca 289 458 898-2. CD. 1999.

Orchestra of St. Luke's. Robert Craft, conductor. *Stravinsky: The Composer, Vol. 1*. Recorded 1991. MusicMasters 01612-67078-2. CD. 1991.

Orchestre de Concerts Walther Straram. Igor Stravinsky, conductor. *Stravinsky: Composer & Performer, Vol. 2*. Recorded 1931. Andante CD-A-1101. CD. 2003.

## **PULCINELLA BY IGOR STRAVINSKY**

### **Part**

Stravinsky, Igor. *Pulcinella Suite (Revised 1949 Version)*. London: Boosey & Hawkes, 1949. Bassoon I part.

### **Score**

Carr, Maureen, ed. *Stravinsky's Pulcinella: A Facsimile of the Sources and Sketches*. Contains all known musical sources for Stravinsky's *Pulcinella* (1919-20). Middleton, WI: A-R Editions, 2010.

Stravinsky, Igor. "Pulcinella Suite (Revised 1949 Version)." In *Igor Stravinsky: Ballet Music*. Preface by Malcolm MacDonald. London; New York: Boosey & Hawkes, 1999.

### **Recordings**

City of London Sinfonia. Richard Hickox, conductor; Ann Murray, soprano; Martyn Hill, tenor; David Thomas, bass. *Pulcinella: Complete Ballet; Danses concertantes*, by Igor Stravinsky. Recorded 1988. Virgin Classics VC 7 90767-2. CD. 1990.

Cleveland Orchestra. Igor Stravinsky, conductor; Mary Simmons, soprano; Glenn Schnittke, tenor; Phillip MacGregor, bass. *Stravinsky Conducts Stravinsky: The Mono Years 1952-55*. Recorded Dec. 14, 1953. Sony Classical MH2K 63325.

Columbia Symphony Orchestra. Igor Stravinsky, conductor. *Stravinsky: Ballets, Vol. 1*. Recorded 1965. Sony Classical SM3K 46291. CD. 1991.

Instrumental Ensemble. Igor Stravinsky, conductor. *Igor Stravinsky: Composer & Conductor, Vol. 1*. Recorded 1928 and 1932. Andante 0-9712764-8-X. CD. 2002.

Orchestra of Saint Luke's. Robert Craft, conductor. *Stravinsky: The Composer, Vol. II*. MusicMasters 01612-67086-2. CD. 1992.

Saint Paul Chamber Orchestra. Christopher Hogwood, conductor; Bernadette Manca di Nissa, mezzo-soprano; David Gordon, tenor; John Ostendorf, bass. *Pulcinella (Complete Ballet); Concerto in E flat "Dumbarton Oaks"*, by Igor Stravinsky. Recorded Jan. 1989. London 425 614-2. CD. 1990.

Saint Paul Chamber Orchestra. Hugh Wolff, conductor; Jennifer Larmore, mezzo-soprano; John Aler tenor; Jan Opalach, bass. *Pulcinella; Renard Suites Nos. 1 & 2; Ragtime*, by Igor Stravinsky. Recorded Feb. 1994. Teldec 4509-94548-2. CD. 1995.

Wiener Philharmoniker. Clemens Krauss, conductor. *Missa solemnis*, by Ludwig van Beethoven; *Pulcinella Suite*, by Igor Stravinsky; *L'Apprenti Sorcier*, by Paul Dukas. Vienna Philharmonic 150th Anniversary Edition, Vol. 8. Recorded 1952. Deutsche Grammophon 435 331-2. CD. 1991.

**THE SOLDIER'S TALE**  
BY IGOR STRAVINSKY

**Part**

Stravinsky, Igor. *Histoire du soldat*. New York: E.F. Kalmus, 196-. Bassoon part.

**Score**

Carr, Maureen, ed. *Stravinsky's Histoire du soldat: A Facsimile of the Sketches*. Contains all existing musical sketches for Stravinsky's *Histoire du soldat* (1918). Middleton, WI: A-R Editions, 2005.

Stravinsky, Igor. *Histoire du soldat: lue, jouee et dansee en deux parties*. Based principally on the full score (Chester, 1924), the holograph, and various other editions. Edited by John Carewe. Text by C.F. Ramuz; English version by Michael Flanders & Kitty Black. Percussion part transcribed and edited by James Blades. London: Chester Music; New York: Edition W. Hansen/Chester Music, 1987.

**Recordings**

Instrumental ensemble. Igor Stravinsky, conductor; Don Christlieb, bassoon. *Stravinsky: Ballets, Vol. 1*. Recorded 1961. Sony Classical SM3K 46291. CD. 1991.

\_\_\_\_\_. Igor Stravinsky, conductor; Gustave Dherin, bassoon. *Igor Stravinsky: Composer & Conductor, Vol. 1*. Recorded 1932. Andante 0-9712764-8-X. CD. 2002.

\_\_\_\_\_. Igor Stravinsky, conductor; Loren Glickman, bassoon. *Stravinsky Conducts Stravinsky: The Mono Years 1952-55*. Recorded Jan. 27, 1954. Sony Classical MH2K 63325. CD. 1998.

Los Angeles Chamber Orchestra. Igor Stravinsky, conductor; Ken Munday, bassoon. *The Soldier's Tale*, by Igor Stravinsky; *Piano Concerto No. 1*, by Dmitri Shostakovich; *Classical Symphony*, by Sergei Prokofiev. Recorded Dec. 1980. Delos D/CD 3021. CD. 1984.

**ROMEO & JULIET, FANTASY OVERTURE**  
BY PYOTR IL'YICH TCHAIKOVSKY

**Part**

Tschaïkowsky, Peter Iljitsch. *Romeo et Juliette. Ouverture-Fantaisie*. New York: E.F. Kalmus, n.d. Bassoon I part.

**Score**

Tchaikovsky, Peter Ilyitch. *Romeo and Juliet Overture & Capriccio Italien in Full Score*. Third version in 1880 of work originally composed in 1869. Unabridged republication from *Peter Tchaikovsky: The Complete Works* published by the State Music Publishing House in Moscow and Leningrad. New York: Dover, 1986.

**Recordings**

Chicago Symphony Orchestra. Daniel Barenboim, conductor. *Symphony No. 4; Romeo & Juliet*, by Peter Ilich Tchaikovsky. Recorded 1997. Teldec 0630-13698-2. CD. 1997.

Chicago Symphony Orchestra. Sir Georg Solti, conductor. *The Tchaikovsky Album*. Recorded 1986. London 289 455 810-2. CD. 1997.

Cleveland Orchestra. Lorin Maazel, conductor. *Romeo & Juliet; Symphony No. 4*, by Peter Ilich Tchaikovsky. Telarc CD-82002. CD. 1993.

London Philharmonic Orchestra. Laurence Siegel, conductor. *The Best of Tchaikovsky, Vol. 3*. GMS C-5614-3. CD. n.d.

San Francisco Symphony. Seiji Ozawa, conductor. *Symphony No. 5; Romeo & Julia*, by Peter Tschaikowsky. Recorded 1972. Deutsche Grammophon 431 603-2. CD. 1991.

## Education

Indiana University	Doctor of Music <i>Bassoon Performance</i> <i>Minors in Music Theory &amp; Early Music</i>	2006 – 2012
Florida State University	Master of Music <i>Music Performance</i> <i>Teaching Assistant for Bassoon Studio</i>	2004 – 2006
University of Kentucky	Bachelor of Music <i>Music Performance</i>	2000 – 2004

## Orchestral Experience

### Member:

Owensboro Symphony Orchestra ( <i>Bassoon &amp; contrabassoon</i> )	2007 – 2010
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### Substitute:

Owensboro Symphony Orchestra ( <i>Bassoon</i> )	2010 – 2012
Louisville Orchestra ( <i>Bassoon &amp; contrabassoon</i> )	2008 – 2011
Bloomington Camerata Orchestra ( <i>Bassoon, principal</i> )	2006 – 2010
Evansville Philharmonic Orchestra ( <i>Bassoon &amp; contrabassoon</i> )	2007 – 2009
Fort Wayne Philharmonic ( <i>Contrabassoon</i> )	2008
Tallahassee Symphony Orchestra ( <i>Bassoon</i> )	2006
Albany Symphony Orchestra ( <i>Bassoon, principal</i> )	2005 – 2006
Valdosta Symphony Orchestra ( <i>Bassoon</i> )	2004 – 2005
Lexington Philharmonic ( <i>Bassoon</i> )	2003

## Teaching Experience

Chamber Music Coach	2004 – 2008
Teaching Assistant at Florida State University	2004 – 2006

## Major Teachers

### Modern Bassoon:

William Ludwig	2007 – 2010
Arthur Weisberg	2006 – 2007
Jeff Keesecker	2004 – 2006
Peter Simpson	2000 – 2004
Roger Soren	1997 – 2000

### Baroque Bassoon:

Michael McCraw	2007 – 2010
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### Chamber Music:

James Campbell	2007 – 2008
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